

*Frank Sinatra
Songbook*



*Student Study Guide
Part 2*

FRANK SINATRA SONGBOOK *Student Study Guide* (Part 2 of 2)

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The original *Frank Sinatra Songbook* spans some 370 pages, and includes piano/vocal sheet music for 92 songs*; some fourteen pages of color and black-and-white photographs; and both a Frank Sinatra Filmography and an Album list. At one time it was available by mail-order from Sid Mark's Orange Productions, the company that produced and broadcast the "Sounds of Sinatra" radio program.

As of this writing, new, used and "collectible" copies of the compilation are still available at Amazon.com:

<https://www.amazon.com/Frank-Sinatra-Songbook-Piano-Chords/dp/089724236X>

If you are interested in more than just a casual perusal of this collection, via these two PDF files, then it is *strongly* recommend that you steer clear of any copyright infringement issues by purchasing your own personal copy of the complete work. *However*, even after you do obtain your own legal copy, the book's "perfect"-style binding, combined with the fact that all songs span multiple pages, make it almost impossible for an instrumentalist to play from its pages. Even if you are so fortunate as to have at your disposal the services of a competent page-turner, even *they* are going to be challenged to the point of frustration, after trying to turn more than a few pages in a timely manner. (When the pages *are* turned quickly enough for complete continuity of playing, they *still and forever* refuse to lie flat!)

In my own case, I have long owned two copies of the book: one for use by amateur vocal or instrumental soloist; and one for use by a pianist or other keyboard accompanist. My first try at solving the page-turn dilemma was to cut off the spines of both books, using a commercial-grade paper shear, and then hole-punch the pages for enclosure in multiple three-ring binders.

This proved less than satisfactory, however, and so the next attempt was to punch the pages for enclosure in "comb" bindings. This too proved nearly impossible to play from, and so I finally resorted to laboriously making photocopies of the multiple pages of a given song, and then taping them together for playing, while being displayed on a suitably wide music stand.

Thus is here presented this second file of a two-PDF *Student Study Guide* for the *Frank Sinatra Songbook*. (**Part 1**: Index to p. 190; **Part 2**: pp. 191 to 368; with photos omitted.) Using these two files (downloaded and opened in Acrobat), the 9" wide x 12" high pages of a given song can be printed and assembled in the conventional, "primitive" manner described above; or, for those preferring to use the latest and greatest of electronic tablet devices, with pages turned via foot pedal or similar hardware - this file can be used directly for that purpose.

In the meantime, it is emphatically reiterated that these guides are intended for ***student-study*** only; and if you intend to use them for anything more than study - and especially if you use them to *play* from - then ***please*** honor the book's copyright holders by purchasing one or more complete printed copies of your own.

*Note that titles in the **Contents** page are hyper-linked to corresponding song pages.

FRANK SINATRA

Frank Sinatra has long been acclaimed as the world's leading performer of popular music; the artist who set the mold for all others to fill. He is, of course, more than a singer - Frank Sinatra is also an actor, recording artist, cabaret and concert star, radio and television personality and, on occasion, a producer, director and conductor. His career, which includes acting roles in more than 50 films, some of which he produced and directed, is studded with accolades: Oscars, Grammys, Emmys, the prestigious Peabody Award. A dedicated humanitarian, he has received numerous honors and awards in appreciation of his charitable endeavors.

A performer for nearly five decades, Mr. Sinatra shows no signs of slowing down. His life in recent years has been marked by prodigious activity in films, concerts, recordings and cabaret appearances.

He returned to the screen in "The First Deadly Sin," released the blockbuster album, the three-record "Trilogy;" "She Shot Me Down" and "L.A. Is My Lady." He has performed at Rio de Janeiro's Maracana Soccer Stadium before the largest audience (175,000) ever to attend a concert by a soloist (the event is recorded in the Guinness Book of World Records) and served as producer and director of entertainment for President Reagan's Inaugural Galas in 1981 and 1985.

Among his recent honors are the Presidential Medal of Freedom, the nation's highest award, which he received at a White House ceremony; an honorary Doctorate of Engineering from the Stevens Institute of Technology in Hoboken, New Jersey; and Austria's Medal of Honor for Science and Art, First Class, which he received following his benefit in Vienna to aid handicapped children.

Mr. Sinatra also appeared in several successive annual engagements at Carnegie Hall, each surpassing the previous year in critical acclaim and box office success. Indeed, he has established several box office records at that fabled landmark.

During his illustrious career, Mr. Sinatra acquired such famous nicknames as The Chairman of the Board, The Voice, The Greatest Roman of Them All and, of course, as virtually the entire world knows him, Ol' Blue Eyes. The whole world also knows that he was born Francis Albert Sinatra in Hoboken, N.J. As a youngster, he had visions of a sportswriting career and worked briefly as a copy boy for a local newspaper. However, that ambition was short-lived once Frank Sinatra heard the unique music-styles of Billie Holiday and Bing Crosby. He decided to pursue a singing career himself and started with a local group called the Hoboken Four. It didn't last very long, and when the quartet broke up, the young singer took the solo route and toured the vaudeville circuit. Eventually he landed a job as a singing MC at the Rustic Cabin, a roadhouse in Englewood, N.J. His talent attracted Harry James, who hired him as a band vocalist. It was 1939, the heyday of the big bands and Frank Sinatra was on his way. A year later he joined Tommy Dorsey and began recording with the band's vocal group, the fondly remembered Pied Pipers.

"The Voice" later struck out on his own and appeared on radio's "Your Hit Parade" and his own show, "Songs By Sinatra." Then, in late 1942, he appeared at the old Paramount Theatre on Times Square. The headliner on the bill was Benny Goodman and when the bandleader introduced Mr. Sinatra, the audience erupted and cheered itself hoarse. There was dancing in the aisles, whistling, whooping and shrieking and it was the beginning of a long love affair between the singer and his fans. It was one of the most spectacular events in show business history and Frank Sinatra's career went soaring.

The next year, he made his movie debut and went on to appear in such notable films as "Anchors Aweigh," "On The Town," "The Man With The Golden Arm," "Pal Joey," "The Manchurian Candidate" and, "From Here To Eternity," the motion picture which brought him an Academy Award as Best Supporting Actor. He also received a special Oscar for "The House I Live In," the documentary that made an eloquent plea for an end to prejudice of all kinds. During the 1960's, Mr. Sinatra established his own recording company, Reprise Records, and released a number of well-remembered hit albums. During those years, he also starred in several award-winning one-man TV specials.

In 1978, he went to Israel for the dedication of the Frank Sinatra International Student Centre at the Mount Scopus campus of the Hebrew University (another building in Israel named for him is the Frank Sinatra Youth Centre in Nazareth). The following year he returned to the Middle East, performing a benefit concert in Egypt at the request of Madam Sadat for her favorite charity.

Mr. Sinatra has kept, as is customary, a busy schedule: tours to the U.S. and Europe; cabaret engagements; his role as Abbot of the New York Friars Club; a special appearance in Chicago at the city's annual ChicagoFest; a concert at the opening of a new 5,000-seat amphitheatre in Altos de Chavon in the Dominican Republic that was taped by Paramount Video and later broadcast on pay-TV systems around the country and induction into the National Broadcasters Hall of Fame.

He recently recorded 'To Love A Child,' the theme song of the Foster Grandparents Program, a favorite project of Nancy Reagan and the title of a book she has written. Proceeds from the record, which is dedicated to the First Lady, go to the program.

Frank Sinatra has received numerous honors of distinction. Variety Clubs International, the show business charity, saluted him for his achievements as an entertainer and a humanitarian. The event, which was attended by scores of Sinatra's celebrity friends, was a CBS-TV special. As a tribute to him, the Sinatra Family Children's Unit for the Chronically III was established at the Seattle Children's Orthopedic Hospital and Medical Center. Mr. Sinatra was one of the five distinguished honorees - the others were Jimmy Stewart, Eliz Kazan, Virgil Thompson and Katherine Dunham - of the 1983 Kennedy Center Honors.

Mr. Sinatra's world-wide travels in recent years have taken him to Vienna, London (at the Royal Albert Hall, where he is a perennial favorite), Paris (at the famed Moulin Rouge), Tokyo, Italy, South America and Honolulu, where he performed for the first time in 30 years and where he had filmed "From Here To Eternity" and "None But The Brave."

Despite a heavy schedule of professional commitments, Frank Sinatra somehow manages to find the time to lend his talents to humanitarian causes, performing benefit concerts in the U.S. and overseas and participating in numerous fund-raising drives. Among the organizations which have benefited from his activities are the Red Cross, Palm Springs' Desert Hospital, Variety Clubs International, the New York PAL, Cabrini Medical Center, the World Mercy Fund, the University of Nevada at Las Vegas, and the National Multiple Sclerosis Society. A particular favorite is the Barbara Sinatra Children's Center at Eisenhower Medical Center in Palm Springs, Ca. His wife, Barbara, is the driving force behind the two-year old facility which treats victims of sexual and physical abuse.

His upcoming activities include recording an all-digital album for CD release, produced by his son, Frank Sinatra, Jr. for Reprise Records. It will include songs never before recorded by Sinatra, Sr.

Frank Sinatra Songbook

Student Study Guide

Part 2 - Table of Contents - Alphabetical Order

(Select a title below to proceed directly to its corresponding song page)

All My Tomorrows	207	I've Got A Crush on You	330
April in Paris	262	Just One of Those Things	326
At Long Last Love	230	Love and Marriage	255
The Birth of the Blues	358	Love Is Here to Stay	236
Call Me Irresponsible	306	My Funny Valentine	200
Come Fly with Me	346	My Kind Of Town (Chicago Is)	218
Come Rain or Come Shine	302	Nancy (With The Laughing Face)	191
Dancing on the Ceiling	354	Nevertheless (I'm In Love With You)	294
Day In - Day Out	226	Nice Work if You Can Get It	334
Dream	323	One for My Baby	320
From Here to Eternity	204	The Second Time Around	284
Glad to Be Unhappy	258	September Song	194
Guess I'll Hang My Tears Out to Dry	298	Soliloquy	240
High Hopes	342	Summer Wind	339
I Could Write A Book	350	(Love is) The Tender Trap	214
I Fall In Love Too Easily	310	There's A Small Hotel	268
I Have Dreamed	210	Three Coins in the Fountain	196
I'll Be Seeing You	234	Too Marvelous for Words	223
I See Your Face Before Me	362	What's New?	287
I Should Care	266	Where or When	312
I Thought About You	275	Witchcraft	272
It Never Entered My Mind	316	You Do Something to Me	290
It's All Right With Me	278	You Go to My Head	198

Sinatra Background Information	iii
Sinatra Filmography	b-1
Sinatra Discography - the Albums	b-2
Full Contents - Alphabetical Order	b-3
Full Contents - Numerical Order	b-4

Frank Sinatra Songbook

Student Study Guide

Part 2 - Table of Contents - Numerical Order

(Select a title below to proceed directly to its corresponding song page)

Nancy (With The Laughing Face)	191	It's All Right With Me	278
September Song	194	The Second Time Around	284
Three Coins in the Fountain	196	What's New?	287
You Go to My Head	198	You Do Something to Me	290
My Funny Valentine	200	Nevertheless (I'm In Love With You)	294
From Here to Eternity	204	Guess I'll Hang My Tears Out to Dry	298
All My Tomorrows	207	Come Rain or Come Shine	302
I Have Dreamed	210	Call Me Irresponsible	306
(Love is) The Tender Trap	214	I Fall In Love Too Easily	310
My Kind Of Town (Chicago Is)	218	Where or When	312
Too Marvelous for Words	223	It Never Entered My Mind	316
Day In - Day Out	226	One for My Baby	320
At Long Last Love	230	Dream	323
I'll Be Seeing You	234	Just One of Those Things	326
Love Is Here to Stay	236	I've Got A Crush on You	330
Soliloquy	240	Nice Work if You Can Get It	334
Love and Marriage	255	Summer Wind	339
Glad to Be Unhappy	258	High Hopes	342
April in Paris	262	Come Fly with Me	346
I Should Care	266	I Could Write A Book	350
There's A Small Hotel	268	Dancing on the Ceiling	354
Witchcraft	272	The Birth of the Blues	358
I Thought About You	275	I See Your Face Before Me	362

Composed by Phil Silvers and Jimmy Van Heusen, this song has always been associated with Frank's first-born child, now a parent herself. It has become one of Frank's most popular Columbia sides.

Nancy

(With The Laughing Face)

Words by
PHIL SILVERS

Slowly (with expression)

Music by
JAMES VAN HEUSEN

If I don't see her each day____ I miss her, sum - mer.

Gee! What a thrill____ each some time I kiss her.
Sum - mer could take____ les - sons from her.

Be - lieve me I've got a case____ on that's
Pic - ture a tom - boy in lace.

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1. Cm 3fr. Cm7 3fr. F7 Fm7 Bb7 Eo7

NAN-CY with the laugh-ing face.—

2. Cm 3fr. Abm 4fr.

She takes the NAN - CY with the laugh - ing face.-

Eb G7+5 Cm 3fr.

Do you ev - er hear mis - sion bells ring -
What a won - der - ful treat to come home -

Cm(maj7) Cm7 3fr.

— ing? Well, she'll give long you the ver - y same glow.
— to, When the day has drawn — to a close.

F9 F7-5 Abm 4fr. Eb

When she speaks you would think — it was sing -
There's the pat - ter of feet — to come home -

Fm7 B_b7 G7+5 Cm Cm 7 F7 Fm7 B_b7 E^o7

- ing, Just hear her say, "Hel - lo." I swear to
- to, And NAN - CY gave me those. Keep Bet - ty

Fm7 B_b9 E_b

good-ness you can't— re - sist her,
Gra - ble, La - mour, and Tur - ner, Sor - ry for you she
She makes my heart a

D F[#]m Fm

has no sis - ter. } No one could ev - er re - place -
char - coal bur - ner. }

Dm7-5 G7+5 G7 Cm Ab_m E_b Ab6 Eb6

my NAN - CY with the laugh - ing face. —

Three unforgettable Sinatra versions circulate: Columbia (July 30, 1946 - Axel Stordahl arrangement), Capitol (September 11, 1961 - "Point of No Return" album), and Reprise (April 13, 1965 - a Gordon Jenkins score - "September of My Years.")

September Song

From "Knickerbocker Holiday"

Words by
MAXWELL ANDERSON

Music by
KURT WEILL

Moderately

B♭ m6

(B♭ Bass)

B♭

B♭

(A Bass) (A♭ Bass)

Oh, it's a long, long while from May to De-cem-ber, but the days grow

C7
(G Bass)

Cm7-5
(G♭ Bass)

F7

B♭

B♭ maj7 B♭ m6

short,

when you reach Sep-tem-ber..

When the au-tumn weath-er-

mf

p

r.h.

mp

G♭
(B♭ Bass)

B♭

B♭
(A Bass)

B♭
(A♭ Bass)

C7
(G Bass)

C7

E♭ m
(F Bass)

F7

turns the leaves to flame

one hasn't got time

for the wait-ing

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B_b

E_bm

game. — Oh, the day's dwindle down — to a

mp cresc. poco a poco

E_dim

E_bm6 E_bm

pre - cious few, — Sep - tem - ber, — No - vem - ber!

mf *bd.* *cresc. poco a poco* *f*

B_b (F Bass) Tacet

B_bm6

(G_b Bass)

B_b

(A_b Bass) (A_b Bass)

And these few pre - cious days I'll spend with you, These pre - cious

pp r.h. *mp* *r.h.*

C7 (G Bass)

A_b9 4 fr.

1. B_b

B_b maj7

2. B_b

days I'll spend with you. Oh, it's a you. —

mf *p* *rall.* *p* *Ped.*

This Cahn-Styne song won an Academy Award. Sinatra taped it on March 1, 1954 with Nelson Riddle arranging and conducting. He redid it for Reprise on January 27, 1964 ("Sinatra's Sinatra" album).

Three Coins In The Fountain.

Words by
SAMMY CAHN

Music by
JULE STYNE

Moderately

The musical score consists of eight staves of music. The top staff is for the vocal part, indicated by a treble clef and a key signature of one flat (B-flat). The second staff is for the piano, indicated by a treble clef and a bass clef. The third staff is for the guitar, indicated by a treble clef and a bass clef. The fourth staff is for the vocal part, indicated by a treble clef and a key signature of one flat. The fifth staff is for the piano, indicated by a treble clef and a bass clef. The sixth staff is for the guitar, indicated by a treble clef and a bass clef. The seventh staff is for the vocal part, indicated by a treble clef and a key signature of one flat. The eighth staff is for the piano, indicated by a treble clef and a bass clef. The music is in common time. The vocal part starts with a dynamic of *mf*. The piano part includes chords such as Eb, Fm7, Bb7, Fm7, Bb7, Fm7, Eb, Ebmaj7, Cm7, F7, Cm7, F7, Abm6, Bb7, Eb, Fm7, Eb, Fm7, Bb7, Fm7, Bb7, Fm7, Eb, Ebmaj7, Cm7, F7, Cm7, F7, Abm6, Bb7, Eb, Ebmaj7, Fm7, Eb, and Eb. The lyrics are: "THREE COINS IN THE FOUN-TAIN, Each one seek-ing hap-pi-ness, Thrown by three hope-ful lov-ers, Which one will the foun-tain bless? Three hearts in the foun-tain, Each heart long-ing for its home, There they lie in the foun-tain Some-where in the heart of Rome."

Which one will the foun-tain bless? Which one will the foun-tain
 Fm7 Bb7-5 Eb Fm7 Bb7 Fm7 Bb7 Fm7
 bless? THREE COINS IN THE FOUN-TAIN, Through the rip-ples how they
 Eb Ebmaj7 Cm7 F7 Cm7 F7 Abm6 Bb7
 shine Just one wish will be grant-ed One heart will wear a val-en-
 tine. Make it mine! Make it mine! Make it
 1. 2.
 Eb Ebmaj7 Fm7 Bb9 Eb Ebmaj7 F+9 Fm7 Eb
 mine! mine! rall.

Both Axel Stordahl and Nelson Riddle arranged this song. The former score was recorded on July 30, 1945; the latter, for the album "Nice And Easy", on March 1, 1960.

You Go To My Head

Words by
HAVEN GILLESPIE

Music by
J. FRED COOTS

Tenderly

The musical score consists of two staves. The top staff is for the voice, and the bottom staff is for the guitar. The vocal part starts with a piano introduction. The lyrics are as follows:

You go to my head and you linger like a
 haunting re - frain — and I find you spin-ning 'round in my brain — like the bubbles in a
 glass of cham-pagne. — You go to my head — like a sip of spark-ling
 Bur-gun-dy brew — and I find the ver-y men-tion of you — like the kicker in a
 ju - lep or two. — The thrill of the thought that you might give a thought to my

Guitar chords are indicated above the staff:

- Top staff: E⁷, Gm, A_bm7, D_b7^x
- Middle staff: G_b, E_bm6, F7, B_b7, G_b, E_bm6, F7, B_b7-9
- Bottom staff: E_b, Fm7, B_b9, E_b, Gm, A_bm7, D_b7^x
- Repeating section: G_b, E_bm6, F7, B_b7, G_b, E_bm6, F7, B_b7-9
- Final section: E_b, B_bm7, E_b7, A_b6, D7

Another classic from an early Capitol recording session (November 5, 1953), the score was by Nelson Riddle.

My Funny Valentine

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

Cm B \flat 7 E \flat G7

Be - hold the way our fine-feath - ered friend his vir - tue doth pa - rade. Thou

p *molto semplice*
a tempo

Cm B \flat 7 E \flat G

know - est not, my dim-wit - ted friend, The pic - ture thou hast made. Thy

va - cant brow and thy tous - led hair con - ceal thy good in - tent. Thou

Cm Fm G

no - ble, up - right, truth - ful, sin - cere and slight - ly dop - ey gent, you're

REFRAIN Cm
Slowly, with much expression

Cm(B₇) Cm7

My funny Valentine, Sweet comic

Fm6 G7 Fm G7 Cm G7
heart. Your looks are laugh - a - ble,

Cm7 Cm6 A♭ Fm7
Un - pho - to - graph - a - ble, Yet, you're my fav - 'rite work of

A♭m B♭7 E♭ B♭7(E♭) B♭7 E♭ B♭7(E♭) B♭7
art. Is your fig - ure less than Greek; Is your

E♭ B♭7(E♭) B♭7 E♭ B♭7(E♭) B♭7 E♭maj7 G7+ G7 Cm
mouth a lit - tle weak, when you o - pen it to speak, Are you

A♭maj7 A♭6 A♭7 G7 Cm Cm(B♭)

smart? But don't change a hair for me,

Cm7 Cm6 A♭ D7b5 G7

Not if you care for me, Stay lit - tle Val - en - tine,

poco a poco cresc.

Cm E♭7 A♭ A♭maj7 Fm7 B♭7

stay! Each day is Val - en - tine's

f molto espr. *mf*

1. E♭ A♭7 G7 2. E♭

day. day.

mf *p 8va..*

Frank won an Academy Award for his portrayal of Maggio in the film of the same name. His recording of this song took place on May 2, 1953, his third session for Capitol and his second with Nelson Riddle arranging and conducting.

From Here To Eternity

Words by
ROBERT WELLS

Music by
FRED KARGER

Moderately, with expression

The musical score consists of four staves. The top staff is for the piano, showing a treble clef, a key signature of one flat, and a bass clef. It includes dynamic markings like *mf* and *ten.* The second staff is for the vocal part, with lyrics written below the notes. The third staff is for the guitar, with chord symbols above the strings. The fourth staff is for the bassoon, with bass clef and rests indicating its role in harmonic support. The vocal part begins with a refrain: "You vowed your love, FROM HERE TO E -". It then continues with "TER - NI - TY, A love so true," followed by "it nev - er would die." The vocal line ends with "You". The guitar part provides harmonic support throughout, with chords including B^o7, Cm7, F7, Cm6, Cm7, F9, F7+5, Bbmaj7, Bb6, Bbmaj7, Dm7, A7-9, and C#m7.

Cm7

F7sus4

F7

B♭maj7

gave your lips, ————— Gave them so will - ing - ly, —————

— How could I know ————— Your kiss meant good -

bye? ————— Now I'm a - lone, —————

—— with on - ly a mem - o - ry, —————

My

3

From "A Hole in The Head," Frank recorded this beautiful Cahn-Van Heusen song with Nelson Riddle on December 29, 1958.

All My Tomorrows

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Andante

A musical score for piano, featuring two staves. The top staff is in treble clef, G major (two sharps), and common time. It shows a series of chords and notes, with a dynamic marking *mf*. The bottom staff is in bass clef, C major (no sharps or flats), and common time. The music consists of eighth and sixteenth note patterns.

Refrain (Slowly, with much expression)

TOUCHDOWN (SLOWLY, WITH MUCH EXPRESSION)

This image shows two staves of musical notation. The top staff is in treble clef and G major (one sharp), with a dynamic of forte (f). It features a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and G major (one sharp), with a dynamic of piano (p). It provides harmonic support with sustained notes and chords. Measure 11 concludes with a fermata over the bass note. Measure 12 begins with a dynamic of forte (f) and continues the melodic line and harmonic progression.

A musical score page showing two measures of music. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. Measure 11 starts with a half note followed by a quarter note, then a eighth note tied to a sixteenth note. Measure 12 starts with a half note followed by a quarter note, then a eighth note tied to a sixteenth note.

D7-9
To Coda

1. G Dm E7

mor - row, } And All My To - mor - rows be - long to you. Right
 mor - row, }
 mor - row, On some bright to - mor - row they'll all come

2. Dm7 G7 B C

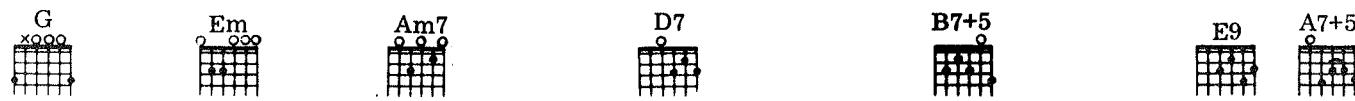
you. No one knows

R. H.

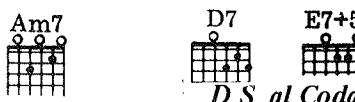
Cm7 G C# m7-5 Cm(maj7) Cm6

bet - ter than I That luck keeps pass-ing me by that's fate!

The musical score consists of four staves. The top staff is for the voice, starting with chords G, E7, and Am7. It leads to a 'To Coda' section with a treble clef, followed by a bass clef section. The lyrics mention 'tomorrow' three times. The middle staff is for the piano, showing bass and treble parts. The bottom staff is for the voice, starting with Dm7, G7, B, and C chords. The lyrics 'you. No one knows' follow. The final staff is for the piano, featuring chords Cm7, G, C# m7-5, and Cm(maj7) Cm6, with the lyrics 'bet - ter than I That luck keeps pass-ing me by that's fate!'. Various guitar chord diagrams are placed above the staves at different points.



But with you there at my side, — I'll soon be turn - ing the tide, — just



wait!

As



true,

And All My Bright To-mor-rows be-

Coda



long to you! ——————

R. H.

This Rodgers and Hammerstein masterpiece opened "The Concert Sinatra." Nelson Riddle arranged the song and Frank recorded it at Samuel Goldwyn studios on February 19, 1963.

I Have Dreamed

(From "The King & I")

Words by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Moderato

Very tenderly E♭7 E♭

p molto legato

B♭7 E♭

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Music score for "Over the Rainbow" in B-flat major (B♭7) and E-flat major (E♭). The vocal part includes lyrics: "time and a - gain, I've thought all the things that". The piano accompaniment features a repeating eighth-note pattern in the bass line.

F7 B \flat 7

you were think - ing too.

rit. softly

REFRAIN E♭6

Slowly, with much expression

B♭7 E♭



I have dreamed _____ that your arms are love - ly _____

mp *calmly*

3 *3*

F6 I have dreamed — ev'-ry word you'll whis - per —
 C7
 F6

mp 3 3

B_b9 E_b6 Cm7 F7 B_b
 When you're close, close to me.

D7 G Gmaj7 G6
 How you look — in the glow of eve - ning
mf with more expression

G I have dreamed — and en - joyed the

B♭9 Fm7 B♭7 E♭ G7

view ————— In these dreams I've loved you so that by

mf passionately

now I think I know what it's like to be loved by

cresc.

Cm F9(65) Eb A dim Ab Bb7
 you I will love be - ing loved by
 {
 f >
 b > b >
 b > b >

1. Eb Bb7 2. Eb

you. —————— you. ——————

dim. p

Frank first recorded this for Capitol on September 13, 1955 with Nelson Riddle's pen and baton. He later chose it for the Reprise album "Sinatra-Basie" with a score by Neal Hefti (recorded October 3, 1962).

(Love Is) The Tender Trap

(From the film "The Tender Trap")

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Moderato

Refrain

You see a pair of laughing eyes _____ And And

sudden - ly you're sigh - ing sighs, _____ You're
soon there's mu - sic in the breeze, _____ You're

Cm7

F9

B_bmaj7B_b6

think - ing noth - ing's wrong, you string _____ a - long, boy, then goes
 act - ing kind of smart un - til _____ your heart just goes

A7+5

D7

Am7

Dm

D7

G9

snap!
whap!

Those eyes, _____ those sighs, They're part -
 Those trees, _____ that breeze..}

Gm7

C7-9

1.

F_a

G9

C₆⁷

C7-5 — C7

of THE TEN-DER TRAP! _____

You're

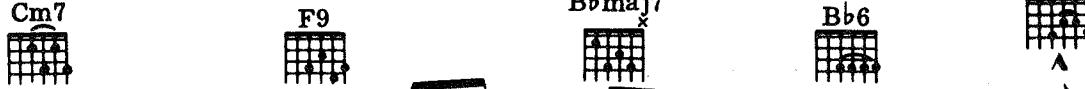
2.

Some star - ry night, when {her} kiss - es make you

tin - gle, {She'll} hold you tight and you'll hate your - self for

be - ing — sin - gle. And all at once it seems so nice,

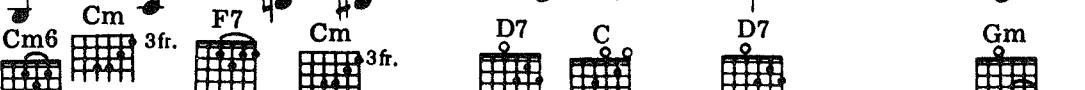
The folks are throw-ing shoes and rice. You

Cm7 F9 B_bmaj7 B_b6 A7+5


hur - ry to a spot, that's just _____ a dot on the map!

D7 Am7 Dm D7 G9


You won - der how____ it all_____ came a - bout, It's too_____

Cm6 Cm 3fr. F7 3fr. Cm 3fr. D7 C D7 Gm Gm(maj7)


— late now, — there's no____ get - ting out, You fell____ in love, — and love—

Gm7 C_b⁷ x G_b⁷ F G_b Fmaj7 F6


— is THE TEN-DER TRAP! —

3 3

First sung in "Robin and The Seven Hoods," this is another often-requested song that Frank still performs in concert.

My Kind Of Town

(Chicago Is)

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Allegro

The musical score consists of four staves. The top two staves represent the piano, with the left staff showing bass clef and the right staff showing treble clef. The bottom two staves represent the voice, with the left staff showing bass clef and the right staff showing treble clef. The vocal part is labeled "VOICE (ad lib.)". The music is in common time and includes lyrics in parentheses above the notes. Measure 1: (Don't ev - er, ev - er ask me what Chi - ca - go is,) Measure 2: (Un - less you've got an hour or two or three.) Measure 3: ('Cause I need time to tell you what Chi - ca - go is,) The score also includes dynamic markings such as *mp*, *A♭*, *A♭7*, *A♭dim*, *E♭*, and *A♭m6*.

Cm Bdim // Bbm9 A9 G7

CHORUS (*nice walking style*)

Ab G7 Gb9 F7 F9 F9b+ F7

Bbm Ebdim Eb7 Ab Abdim Ab7 C7b5

Db6 Ddim Ab Edim Fm

^{*)} Any city name of three syllables can replace Chicago; such as Manhattan, Las Vegas, etc.

B♭9 Gm B♭7 E♭9 E♭dim E♭9 G7 A♭

Peo - ple who — smile at you and each
And it has — that there jazz and each each

G7 G♭9 F7 F9 F9♭+ F7 B♭m

time I roam, Chi - ca - go is, call -
time I leave, Chi - ca - go is, tug -

E♭dim E♭7 A♭ A♭dim A♭7 C7♭5 1 D♭6

ing me home, Chi - ca - go is, One
ging my sleeve, Cresc.

Ddim A♭ A♭7 F7+ F7 B♭9

town that won't let you down, — It's MY —

B_bm9 E_b9_b A_b6 A_bdim A_b6

KIND OF TOWN! —

B_bm7 F7 B_bm7 A_bdim | 2 D_b6 Ddim

This is The Wrig - ley

mp

A_b A_bdim A_b C7_b5 D_b6 Ddim

Build - ing, Chi - ca - go is, The Wind - y

Cit - y, Chi - ca - go is, The Un - ion

A_b A_bdim A_b C7_{b5} D_{b6} Ddim
 Stock-yards, Chi - ca - go is, Com - isk - ey

A_b A_bdim A_b C7_{b5} D_{b6} Ddim
 Ball-park, Chi - ca - go is, One town that

A_b A_b₇ F7+ F7 B_b₉ B_bm7
 won't let you down, — It's My _____ KIND

E_b_{9b} A_b6 E7_{b5} E_b₉ A_b6
 OF TOWN! _____

Recorded for "Songs for Swingin' Lovers" on January 16, 1956 with Nelson Riddle on the podium.

Too Marvelous For Words

Words by
JOHNNY MERCER

Music by
RICHARD A. WHITING

Moderato

The musical score consists of four staves. The top staff is for the piano, showing a treble clef and a key signature of one sharp. The second staff is for the guitar, with chord boxes indicating D7, C, Ao, G6, G, F7, Am, Dm7, D7, and G. The third staff is for the voice, with lyrics and dynamic markings like 'molto rubato'. The bottom staff is also for the piano. The score includes a section labeled 'REFRAIN' with a 'Slowly and Rhythmically' instruction, featuring chords Am7, D9, Am7, D9, Am7, and D9. The vocal part continues with the refrain and concludes with a final piano section.

VOICE *molto rubato*

I search for phras - es, To sing your prais - es, But there

molto rubato

aren't an - y mag - ic ad - jec - tives To tell you all you are;

REFRAIN *Slowly and Rhythmically*

You're just too mar - vel - ous, Too mar - vel - ous for

Slowly and Rhythmically

Am7 D9 F# G
 words, Like glo - ri - ous, — glam - our - ous — and that old stand - by,
 F# G Am7 D9 Am7 D9
 am - or - ous, It's all too won - der - ful, I'll
 Am7 D9 Am7 D9 F# G
 nev - er find the words, That say e - nou - gh, — tell e - nou - gh, — I
 B C#m7 F#9 B Dm7/G G9
 mean, they just aren't swell e - nou - gh, You're much too much, And

Bm7-5 Dm7/A Dm7-5 G7+5 Cmaj7 G+ C6 G+
 just too ver - y ver - y! To ev - - er be in
 Cmaj7 G Am7 D7 Am7 D9 4fr. Am7 D9 4fr.
 Web - ster's Dic - tion - a - ry, And so I'm bor - row-ing a
 F# G Dm6 E7 D9 Em7 E9 Am Cm6 G+
 love song from the birds, To tell you that you're mar - vel - ous, Too
 Cm6 Cm 3fr. C D7 1 G poco rit.
 mar - vel - ous for words. You're words.
 dim. pp

Most fans know this song with a Billy May arrangement. Recently, however, two separate recordings, one with a Nelson Riddle score, the other with an Axel Stordahl arrangement, have been retrieved from the Capitol vaults.

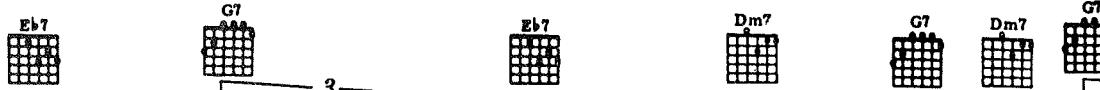
Day In - Day Out

Words by
JOHNNY MERCER

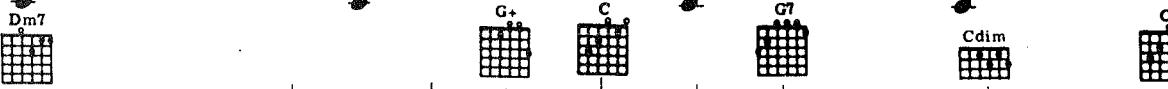
Music by
RUBE BLOOM

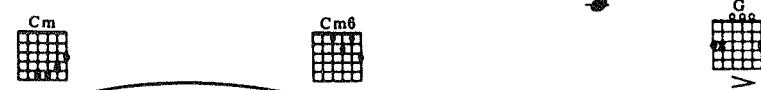
Moderately (with expression)

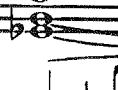
The musical score consists of five staves of music. The top staff is for the piano, showing chords and bass notes. The second staff is for the vocal part, with lyrics written below the notes. The third staff is for the guitar, indicating chords with diagrams. The fourth and fifth staves continue the piano, vocal, and guitar parts respectively. The vocal part starts with "Day in, _____ Day out, _____ The" and continues with "same old hoo-doo fol-lows me a-bout. _____ The same old". The guitar part shows chords C, G7, Cdim, C, Em7, Cm7, Cdim, and G7. The vocal part ends with "pound-ing in my heart when-ev-er I think of you, _____". The piano part includes chords Dm7, G7, and Dm7.


 and dar - ling, I think of you day in and day


 out. Day out, Day


 in, I need - n't tell you how my days be


 gin. When I a - wake I a - wak - en with a



Dm7 G
 tin - gle, one pos - si - bil - i - ty in view, that pos - si - bil - i - ty of

A7 D7+ G7 Cm G7 G+ C
 may - be see - ing you. ————— Come rain, ————— come

Dm7 G+ C G7 Cdim C
 shine, ————— I meet you and to me the day is

E7+ E7 A7 D7+ D7 Fm G+
 fine. ————— Then I kiss your lips ————— and the pound-ing be -

comes ————— the o - ceans roar, ————— a thou - sand

drums; ————— can't you see it's love, ————— can there be an - y

doubt, ————— when there it is; Day in, Day

ten.

1. out? 2. Day out?

Chords shown in the score:

- Top section: C, A7+, D7, Dm7, G7+
- Middle section: C, A7, D7, Fm, G7+
- Bottom section: A7, C#dim, Dm7, G7
- Final section: C, Fm6, Ab7, Dm7, G+, C, Fm6, C

Frank recorded this with Nelson Riddle on November 20, 1956 for "A Swingin' Affair" and also with "Swingin' Brass" on April 11, 1962 (Neal Hefti arranging and conducting).

At Long Last Love

Words and Music by
COLE PORTER

Con moto

The musical score consists of four staves of music. The top staff is for the piano, showing a continuous bass line and chords. The second staff is for the voice, starting with a piano dynamic (mf) and lyrics: "I'm so in love, And though it gives me joy in -". The third staff continues the piano line and lyrics: "tense, I can't de - ciph - er, If I'm a lif - er, Or if it's". The bottom staff concludes the section with lyrics: "just a first of - fense. I'm so in". The piano part includes various dynamics like mf, f, and sforzando (sf).

Cm 3 D7 G7 sus. 4 G7
 love, — I've no sense of val - ues_ left at all. — Is this a

Cm Fm *Guitar tacet* G Fm6 G
 play - time af-faire of May - time, Or is it a wind - fall? —

Refrain C G Am
slowly, with warm expression
p-mf

Is it an earth quake — or sim - ply a shock? —

Musical score for "Is It the Good Turtle Soup?" featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from E minor (Em) to F major (F) to A7. The lyrics "Is it the good turtle soup or merely the" are written below the notes. Measure times are indicated by brackets above the notes: a bracket over the first three measures indicates a 3/4 time signature, and another bracket over the last three measures indicates a 3/4 time signature.

Dm Dm6 A A7

mock?

Is it a cock - tail, this feel - ing of

joy, Or is what I feel the real Mc -

cresc.

Coy?

Is it for all time,

— or sim - ply a lark? Is it Gra -

C7 B \flat F \sharp dim. 7 E7 F6 F
 na - da I see or on - ly As - bu - ry Park? _____ Is it a
 fan - cy not worth think - ing of,
 — Or is it At Long Last
 Love. — Is it a Love.
 2d. *

A wartime favorite, this was Frank's fifth side with the Tommy Dorsey Orchestra. He later re-recorded it for his own Reprise label with a new Sy Oliver score on May 1, 1961.

I'll Be Seeing You

Words and Music by
IRVING KAHAL and SAMMY FAIN

Slow

The musical score consists of eight staves of music. The top staff shows the piano part in C minor, with dynamics 'mf' and 'f'. The second staff shows the vocal part with lyrics: 'I'll Be Seeing You In all the old familiar places'. Chords shown above the vocal line are Eb, G7, Fm, C7, Fm, C7, and Fm. The third staff continues the piano/vocal parts with lyrics: 'That this heart of mine embrac - es all day thru:'. Chords shown are C7, Fm, Bbdim, Bb7, Ebdim, Eb, Bdim, and Eb. The fourth staff continues with lyrics: 'In that small ca - fè, The park a - cross the way, The'. Chords shown are Cm, Fm7, Abm6, and Fm7. The bottom staff shows the bass line. The tempo is marked 'Slow' at the beginning.

Bb7



Bb7+5



Eb



Bb9+5



chil - dren's ca- rou - sel, — The chest-nut trees, — the wishing well. —

I'll Be See - ing You in ev - 'ry love - ly sum - mer's day, In

ev - 'ry-thing that's light and gay, I'll al - ways think of you that way I'll

find you in the morn - ing sun; And when the night is new, I'll be

cresc. poco a poco

f

mf

Fm



Abm6



Eb



Ab



Eb



look-ing at the moon.

But I'll Be See - ing You!

rit.

The "Songs for Swingin' Lovers" album included this, one of George Gershwin's last songs.

Love Is Here To Stay

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Con anima



F6

E7

F

D7

G7

D7

The more I read the pa-pers The less I com-pre-hend The

mp leggiero

Gm7

Cdim C9

F6

Fdim

Gm7

C7

Bb

world and all its ca-pers And how it all will end. Noth-ing seems to be

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F G7 C7 B♭

last-ing, But that is - n't our af - fair; We've got some-thing

E♭m7-5 A7 D G7 C9

per-ma-nent, I mean in the way we care.

Refrain

C7 G9 Gm7 C7 F

It's ver - y clear Our love is here to stay;

Gm7 C7 G7 Gm7 C7 E♭9 D9

Not for a year But ev - er and a day.

G7 C7 D7 Gm7 C7

The ra - di - o and the tel - e - phone and the

Fmaj.7 B[♭] Em 7-5 A7 Dm

mov - ies that we know May just be pass - ing fan - cies,

G7 Gm7 C7 G9

And in time may go. But, oh my dear,

Gm7 C7 F Gm7 C7

Our love is here to stay; To - geth - er

G7 Gm7 C7 Eb9 D9

we're go - ing a long, long way.

G7 C7 D7 Gm7 C7

In time the Rock - ies may crum-ble, Gib - ral-tar may tum - ble,

Eb9 D7 Bb Ddim F Gm7 C9

They're on - ly made of clay, But *s'va...* our love is here to

1. F6 C7 2. F6

stay. It's ver - y stay. *pp delicato*

The Sinatra fan has three versions of this showstopper. Two were recorded for Columbia (April 7 and May 28, 1946 - the latter is the rarer of the two) with an Axel Stordahl setting. The third was made for "The Concert Sinatra" album for Reprise.

Soliloquy

Lyrics by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Bm
Moderato

Billy:
I

won-der what he'll think of me! I guess he'll call me "The old man!" I guess he'll

p(softly)

D A7 (D) A7 D F#7
think I can lick Ev-ry oth-er fel-ler's fa-ther; Well, I can! I

mf

Bm E9 Bm 3 E9
bet that he'll turn out to be The spit-an' im-age Of his Dad. But he'll have

p

D A7(D) A7 D

more com-mon sence Than his pud-din'head-ed fa-ther ev-er had. I'll

Bm Più mosso Bm

teach him to wras - sle, And dive through a wave, When we go in the morn-in's for our

E9 Am

swim. His moth - er can teach him The way to be - have, But she

Am B7+ rit. E7 (b9) Am9(sus)

won't make a sis- sy out o' him. Not him! Not my boy! Not

Dmaj7
a tempo

E9(b5)

A7+(b9)

D6
(Speaks)

Bill!

Allegro

G6

Am7

D7

G6

My boy, Bill! (I will see that he's named af - ter me,

G#dim

D7

G

G6

I will!) My boy, Bill! Hell be

Am7

D7

G6

Bdim

Am7

tall And as tough as a tree, Will Bill!

D7 G B7

Like a tree hell grow, With his head held high And his

Em A9 D

feet plant-ed firm on the ground, _____ And you won't see

Gmaj7 D G6 D A7

no - bod - y dare to try To boss him or toss him a -

D D9 G poco allarg. Am7 Gmaj7 D7

round! No pot - bel - lied, bag - gy eyed bul - ly 'll boss him a -

f marcato e poco allarg.

Con moto

G C6 G C6 G C6 G C6 G C6

round. I don't give a damn what he

f a tempo

mf

G C6 G C6 G C6 G C6

does, As long as he does what he likes! He can sit on his tail, Or

G C6 G C6 B♭ E♭6 B♭ E♭6

work on a rail With a ham-mer, a - ham-mer - in' spikes. He can

B♭ E♭6 B♭ E♭6 B♭ E♭6

fer - ry a boat on a riv - er, Or ped - dle a pack on his

B_b E_b6 D7 G

back. Or work up and down The streets of a town With a

D7 G Gm

whip and a horse and a hack. He can haul a scow a -

A₇ Gm A₇ F_#m

long a can-al, Run a cow a - round a cor-ral, Or may - be bark for a

A_b7 rit. F_#m D7

car - rou - sel Of course it takes tal - ent to do that well. He

colla voce

G a tempo C6 G C6 G C6
 might be a champ of the heavy-weights, Or a fel-ler that sells you

a tempo

G C6 Em7 A7 C D7(♭5)
 glue, — Or Pres-i-dent of the U - nit - ed States That'd be al - right,

G G6 Am7
(Speaks ad lib.) D7
 too. His mother would like that. But he wouldn't be

mp

G6 Ddim
(sings) D7
 President unless he wanted to be. Not Bill!

marcato *f*

G G6 Am7 D7 G6
 My boy, Bill! He'll be tall And as tough As a tree,
mf
 Ddim Am7 D7 G
 — Will Bill! Like a tree he'll grow, With his
 B7 Em A9
 head held high, And his feet plant-ed firm on the ground,
 D G D G6
 — And you won't see no - bod-y dare to try To

D A7 D D9 G
 boss him or toss him a - round! No fat bot - tomed,
 f marcato e poco allarg.

Am7 G Am7 Gmaj7 D7
 flab - by-faced, pot - bel - lied, bag - gy - eyed bas - tard 'll boss him a -

Am Poco più mosso Am Am
 round. And I'm damned if hell mar-ry his

Am
 boss - 's daugh-ter, A skin-ny lipped vir-gin with blood like wa-ter, Who'll

F6 E7 Gm6 D *rall.* (E7 *Speaks*)

give him a peck And call it a kiss, And look in his eyes through a lorg-net Say,

Am (Sings) Am Dm C E7 Am (laugh)

Why am I tak - in' on like this? My kid aint ev - en been born yet!

mf ad lib. *a tempo*

F7 F6 F7 F6 F7
Moderato (*slower*)

I can see him when he's sev - en - teen or so _____ And start-in' in to

mf

F6 F7 F6 F7 F6
go with a girl! _____ I can give him Lots of point-ers,

F7 F6 G_b6 A_bm6 G_b6
ve - ry sound, — On the way to get 'round an - y girl. —

a tempo

F7 (Speaks) F7
— I can tell him— Wait a min-ute!— Could it be? — What the

rit.

Gm7 C7 Am D9 (Speaks utterly heart-broken by the thought) Am D9
Bill — Oh, Bill!

Hell! What if he is a girl? —

Original tempo

Am D9 Am D9 (Sings)
What would I do with her? What could I do for her? A bum with no money! You can have

mp

C G7(C) G7 C
 fun with a son, But you got to be a fa-ther To a girl! *f*

E7 Am D9
 — She might - nt be so bad at that, A kid with *mp*

Am D9 C
 rib - boms In her hair! A kind o' neat and pe - tite Lit - tle

G7 (C) G7 C Bb C7 (Spoken) I can just hear myself bragging about her!
 tin - type of her moth - er! What a pair!

F
Broader (*with warmth*) A7 Gm C7(6) C7

My lit-tle girl, Pink and white As peach-es and cream is she.

mf

F B♭ F Gm Gm7 C7(b5) C7

My lit-tle girl Is half a-gain as bright As girls are meant to be!

Am7 F B♭ C7 Am7 F E7(A) E7

Doz-ens of boys pur - sue her, Man-y a like - ly lad

A Bm9 E7 A7 D7 G7(6) C7

Does what he can to woo her From her faith - ful dad.

F *3* A7 Gm *3* C7(6) C7

She has a few Pink and white young fel-lers of two and three But

mf

F *3* B_b F G9 F C7

my lit - tle girl Gets hun - gry ev - 'ry night and she comes home to

Poco più mosso E+ A_b
F (Spoken) My little girl, my little girl!

me! I got to get read - y be-

poco a

E_b B_bmaj7 G_b B_bm B_bm7

fore she comes! I got to make cer-tain that she Won't be dragged up in slums With a

poco cresc.

B♭
with growing expression

G♭ E♭m F Dm

lot o' bums like me She's got to be shel-tered And

con vigore

B♭ Dm B♭ Dm B♭ E♭maj7 *Quasi grandioso* E♭m

fed and dressed In the best that mon-ey can buy! I nev-er knew how to get

B♭ B♭dim F7 Bdim B♭m F B♭ rit. E♭(F)

mon-ey, But I'll try, By God! I'll try! I'll go out and make it Or

sempre crescendo *ff rit.*

B♭maj7 E♭ a tempo B♭ D♭ F7 B♭

steal it, Or take it or die!

a tempo molto cresc. *ff* *r.h. A*

"Our Town" was turned into a TV play with songs in 1955. Frank starred in the production and introduced this song which he recorded for Capitol on August 15, 1955.

Love And Marriage

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Schottische tempo

LOVE AND MAR - RIAGE, LOVE AND MAR - RIAGE,

{ Go to - geth - er like a horse and car - riage, This I tell - ya
 It's an in - sti - tute you can't dis - par - age, ask the lo - - cal

E7 F Co C 1. D6 G7
 broth - er, Ya can't have one with - out the oth - er.
 gen - try and they will say it's el - e -

2. G7 C Ab 4fr. Abmaj7 Ab6
 men - t'ry. Try, try, try to sep - ar - ate them,

It's an il - lu - sion, Try, try,
 Ab6 C G7

try and you will on - ly come to this con - clu - sion.

LOVE AND MAR-RIAGE, LOVE AND MAR - RIAGE,
 Go to - geth-er like a
 horse and car - riage, Dad was told by moth - er, You
 can't have one, You can't have none, You can't have one with - out the
 oth - er!

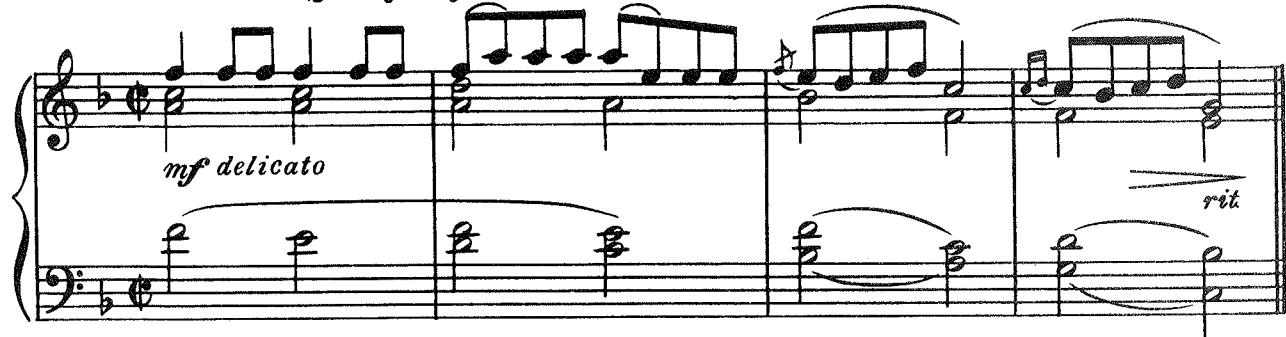
The album "In The Wee Small Hours" was a treasure trove of great standards, including this bittersweet lament, arranged by Nelson Riddle and recorded on February 8, 1955.

Glad To Be Unhappy

Words by
LORENZ HART

Music by
RICHARD RODGERS

Commodo (*gracefully*)



F
p not fast
Fma.7
Dmi.
Fma.7
Bb
F

Look at your-self; If you had a sense of hu-mor, you would laugh to beat the Band.

p a tempo

Bb

F

Fma.7

Dmi.

Fma.7

Look at your-self, Do you still be-lieve the ru - mor that ro-

mf

p

-mance is sim - ply grand? Since you took it right on the chin,
 You have lost that bright tooth paste grin. My men - tal state is all a -
 jum - ble, I sit a - round and sad - ly mum - ble.
 Refrain Fools rush in, so here I am ver - y glad to be un -

Gmi.7 C7 Gmi.7 E_b
-hap - py; — I can't win but here I am,

C7 B_b F F+ B_b
More than glad to be un - hap-py. Un - re - qui - ted love's a

F Fwith B G#dim. F Gmi.7_{b5} Gmi.7 C7
bore. And I've got it pret - ty

F Dmi. F B_b G#dim.
bad, But for some one you a -

F F with B F C7 ° Gmi.7 C7 ° F Dmi. F

-dore, It's a pleasure to be sad.

Gmi.7 E♭ C7 ° B♭

Like a stray - ing Ba - by lamb, With no mam - my and no

Gmi. C7 ° F Dmi. Gmi.7 C7 °

pap - py, — I'm so un - hap - py, — But oh, so

1. F Fma.7 Dmi.7 2. F Dmi. Dmi.7

glad! glad!

mf *mp*

Rev. *

Frank's two recordings are both gems: the first had an Axel Stordahl score (recorded on October 9, 1950); the second had a rockin' Billy May arrangement for the "Come Fly With Me" album (October 3, 1957).

April In Paris

"Avril à Paris"

Words by
E.Y. HARBURG
French Version by
EMELIA RENAUD

Music by
VERNON DUKE

Moderato

The musical score consists of four staves of music. The top staff is for the piano, indicated by a treble clef and a key signature of one sharp (F#). The second staff is for the vocal part, also indicated by a treble clef. The third and fourth staves are for the piano, indicated by a treble clef and a bass clef. The vocal part begins with a piano introduction.

Lyrics:

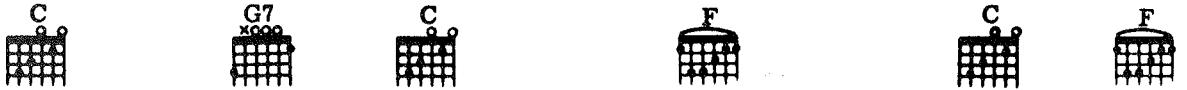
A-pril's in the air, But here in Par-is A-pril wears a dif-f'rent gown.
A-vril est dans l'air I - ci à Pa-ris La na-ture a re - rô - tue

You can see her waltz-ing down the street.
U - ne voi - let - te pour son dé - but.

The tang of
Un bou - quel

Piano Chords:

- Top staff: C, G7, C, F, C, F
- Second staff: (no chords shown)
- Third staff: Fm, Cm 3/4, Fm, Bb7-9, Eb, G7, G7+5
- Fourth staff: (no chords shown)

C G7 C F C F


 wine is in the air, I'm drunk with all the hap-pi-ness that Spring can give,
 de vin est dans'l'air Et tout ce bon-heur du Prin-temps nous en - i - vre

E7 A7 D7 G7


 Nev-er dreamed it could be so ex - cit-ing to live.
 Nous i - gno - rions qu'il fai - sait si bon de vi - vre.

L.H. *mf*

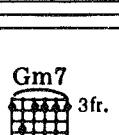

 REFRAIN Fm amoroso B C


 A - pril in Par - is, Chest - nuts in blos - som,
 A - vril à Pa - ris, Châ - tai - gniers fleu - ris

p - mf *amoroso*


 Cmaj7 B C


 Hol - i - day ta - bles un - der the trees.
 Tout est en fê - te sous la feuil - lée.

Gm7 3fr.


C7 Gm7 3fr. C7 F6 E7 F

 mp 3
 A - pril in Par - is, _____
 A - vril à Pa - ris, _____
 3
 mf b7 mp
 E7 G7m 4fr Am Fm7-5 B7+5
 3 3
 This is a feel - ing _____ No one can ev - er _____
 C'est une é - mo - tion _____ Qu'on ne peut re - cap -
 3 3
 B7 E7+5 E7 Em7-5 A7 Fmaj7 D0
 (b) p p
 re - prise. _____ I nev - er knew the
 tu - rer. _____ Tou - te cet - te joie
 3
 C6 D0 Fm6 C
 charm of Spring, Nev - er met it face to face.
 du Prin - temps Est un e - li - xir trou - blant.
 (b)

Am E7 Am F#m7-5 B7+5 B7
 I nev - er knew my heart could sing.
 Mon cœur veut main - te - nant chan - ter,
 Nev - er missed a warm em -
 Et les jours d'hi - ver ou -
 E Dm7 G7 Fm B C Em7-5 C+ A7-5
 brace, till A - pril in Par - is,
 bli - er. A - vril à Pa - ris.
 Whom can I run to
 L'air est em - bau - mé
 D7 G#m6 Fm7-5 D9 G7
 What have you done to my
 La na - ture est ré - - - veil -
 1. C G7 2. C F C
 heart? lée.
 heart? lée.
 mf

Axel Stordahl collaborated with noted arranger Paul Weston and Sammy Cahn, and the same team that wrote DAY BY DAY came up with another standard. Stordahl arranged this song for Frank's recording session of March 6, 1945.

I Should Care

Words and Music by
SAMMY CAHN, AXEL STORDAHL
and PAUL WESTON

Molto moderato e con espressione

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, common time, and a bass clef. It includes dynamic markings like *mf cresc.*, *f*, and *rit.*. The bottom staff is for the voice, with lyrics written below the notes. The vocal part starts with a piano introduction.

Verse:

- Chorus 1: *C*, *Am*, *Am7*, *Dm*, *Dm7*, *G7*
- Lyrics: "I know I should pit - y me, But I don't be - cause, you see,"
- Chorus 2: *p a tempo*
- Lyrics: "I have loved and I have learned And as far as I'm con - cerned;
- Refrain:** *Tenderly*
- Chorus 3: *Dm7*, *G9*, *C*, *Dm7*, *G9*, *C*, *Gm*
- Lyrics: "I SHOULD CARE, I should go a-round weep-ing. I SHOULD CARE"
- p - mf a tempo*
- Chorus 4: *A7+ A7 D#dim A7 Dm7*, *Fm*, *Am*, *Bm7 E7*
- Lyrics: "I should go with-out sleep-ing. Strange-ly e-nough I sleep well"

C7 Gm7 3 C9 Gm7 F Dm 3 G \sharp dim E7 Am D7 3 D9
 'Cept for a dream or two, But, then, I count my sheep well. Fun-ny how sheep can

Dm7 3 G7 Dm7 G7 Dm7 G9 C Dm7 3 G9 C
 lull you to sleep. So, I SHOULD CARE, I should let it up - set me.

Gm A7+ A7 D \sharp dim A7 Dm7 3 Fm
 I SHOULD CARE But it just does - nt get me.

Am 3 Dm G \sharp dim E7 Am E+ Am7 D7 F \sharp Dm7
 May-be I wont find some-one as love- ly as you, But, I SHOULD

crescendo poco a poco 3
 CARE and I do. 1. C F9 D9 Dm7 G7 2. C B \flat 9 Fm7 C
 do. rit. ff

From the show "On Your Toes," Sinatra sang this song in the musical film "Pal Joey" with a Nelson Riddle score.

There's A Small Hotel

(From "On Your Toes")

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

Am7 F# G Am7 F# G

She: I'd like to get a - way, Jun-ior, Some-where a - lone with you.

p a tempo

Am7 D7 F# Am7 D7 G Bb dim G

It could be oh, so gay, Jun-ior! You need a laugh or two.

Am7 F# G Am7 Bb+ G maj7 G6

He: A cer-tain place I know, Frank-ie, Where fun-ny peo-ple can have fun.

Am7 D7 B7 B7(b5) E7 rit. A7 D7 G dim Am7 rit D7

That's where we two will go, Dar-ling, Be-fore you can count up One, Two, Three. For:

REFRAIN

G maj7 G6 G maj7 G6 G

There's a small ho - tel With a wish - ing well; I

Am7 D7 G maj7 G6 G maj7 G6

wish that we were there to - geth - er.

G maj7 G6 G maj7 G6 G

There's a brid - al suite; One room bright and neat, Com -

Am7 D7 G maj7 G6 G maj7 G6

plete for us to share to - geth - er.

C Dm7 G7 C D[#]dim E7/A E7

Look - ing through the win - dow you can see a dis - tant stee - ple;

Am E7/A B7 F Am Cm6 D7

Not a sign of peo - ple, Who wants peo - ple?

G maj7 G6 G maj7 G6 G
When the stee - ple bell says, "Good - night, sleep well," we'll

p

Am7 1. D7 G maj7 G6 Am7 D7
thank the small ho - tel to - geth - er.

2. Am7 D7 B♭ Cm7 F7
tel. We'll creep in - to our lit - tle shell And we will

G Am7 D7 G maj7
thank the small ho - tel to - geth - er.

rit. *L.H. mf*

Reed. *

Another huge hit for Sinatra and Capitol! Cy Coleman and Carolyn Leigh collaborated on the song, and Nelson Riddle wrote the arrangement. Sinatra re-recorded it for Reprise ("Sinatra's Sinatra") on April 30, 1963.

Witchcraft

Words by
CAROLYN LEIGH

Music by
CY COLEMAN

Medium Bounce

Verse

F

Shades of old Lu - cre - tia Bor - gial

Gm

There's a dev - il in you to - night — 'N' al - though my heart a - dores — ya

A_m7

D_m7

G_m7

C

A_m7**5**

D7

Gm

My head says —

It ain't right —

Right to let you make ad-vanc-es, oh no!

G_m7**5**

C7

A_m

D_m7

G_m7

C7**9**

Un-der nor-mal cir-cum - stanc - es, I'd go but oh!

Chorus (With A Swingin' Feeling)

F

G[#]C7

Those fin-gers in my hair_ That sly, come - hith - er stare_

Gm7

C7

F

Bb

that strips my con-science bare It's WITCH - CRAFT _____ And I've got

Bbm

Fm

no de-fense_ for it The heat is too in-tense_ for it What good would

G7+

Cmaj7

C7

Fmaj9

F6(add9)

F

com-mon sense_ for it

do?

'Cause it's WITCH - CRAFT!

Wick-ed

C11

C7

Fmaj9

F6-9

Fmaj9

F6

WITCH - CRAFT —

And _ al - though I _ know _ it's strict - ly ta - boo,

Bm7b5

E7 Am Am+5 Am6

Am+5 Am Gm Gm+5 Gm7

C7 F#6 F6 G#7

—

It's such an an-cient pitch — But one I would-n't switch —

Gm7 C+7(b9) p

'Cause there's no nie - er witch than you! —

1.

F6

you! —

2.

Part of the album "Songs for Swingin' Lovers," recorded with Nelson Riddle conducting on January 6, 1956.

I Thought About You

Words by
JOHNNY MERCER

Music by
JIMMY VAN HEUSEN

Moderato

mf

Voice

E♭6 G7(sus.4) G7+5

Seems that I read, — or some - bod - y said — That

G7(sus.4) G7 Cm B♭7+5 E♭6

out of sight is out of mind, — May - be that's so — but

G G6 Fm6 (sus 4) D9 Fm7 B♭7 (add G)

I tried to go — And leave you be - hind, — What did I find? —

Refrain (*Slowly and Rhythmically*)

Chords:

- Refrain: E♭, D7, G7+5, C9+5, C9, F9, Cm7, F7
- Section 1: p-mf, Fm7, Gm, G7, Cm, Eb7, Bbm7(sus 4), Cm, Eb7
- Section 2: Ab, Cm7, Ab6, Abm6, Eb, Bb7, Eb, Cm7, D7(sus.4), D+, D7
- Section 3: D7(sus.4), D+, D7, Gm, Gdim, Ab6, (Abm add G), (Bb7 add G), Eb, D7
- Section 4: some lit-tle town, And with each beam, Same old dream, At ev'-ry stop that we made,

Lyrics:

I took a trip on the train — and I THOUGHT A-BOUT YOU,
I passed a shad-ow-y lane — and I THOUGHT A-BOUT YOU,
Two or three cars parked un-der the stars, A win-ding stream, — Moon shin-ing down on
some lit-tle town, And with each beam, Same old dream, At ev'-ry stop that we made,

G7+5 C9+5 C9 F9

Cm7

F7

Fm7

— Oh, I THOUGHT A-BOUT YOU,

But when I pulled down the shade,

Gm

G7

Cm

Bbm7(sus 4) E^b7

A^b

Cm7 A^b6

— then I real - ly felt blue,

I peeked thru the crack and

A^bm6

E^b

E^b6 A^b7 F9 F#dim.

Fm7

B^b7 (add G) B^b7

looked at the track, The one go-ing back to you, And what did I do?

Fm7

Ddim.
(add G)

1.
E^b6

Cm

Fm7

2.
B^b7

E^b6

E^b7

E^b6

I THOUGHT A-BOUT YOU!

poco rit.

First taped for the soundtrack of "Can-Can" on February 19, 1960, Frank recorded a swinging Sammy Nestico score for the "L.A. Is My Lady" album.

It's All Right With Me

*Words and Music by
COLE PORTER*

Fast 2

Piano part: Dynamic *mf*, R.H. instruction.

Vocal part: It's the wrong wrong song



It's the wrong wrong song and in the wrong wrong place, style, though your though your

Piano part: Bass line with eighth-note patterns.

Vocal part: face smile is is charm is is love - ing - ly it's it's the the wrong wrong wrong wrong face smile. face smile. It's It's not not



face smile is is charm is is love - ing - ly it's it's the the wrong wrong wrong wrong face smile. face smile. It's It's not not

Piano part: Bass line with eighth-note patterns.

Vocal part: face smile is is charm is is love - ing - ly it's it's the the wrong wrong wrong wrong face smile. face smile. It's It's not not

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G7

 her her face smile, but such a charm - ing face, that it's
 her her smile, but such a love - ly smile, that it's

D9 4fr.

 all all right right with with me. It's the

G7-9

 1. Esus4

 E7
 all all right right with with me. It's the

2. C6

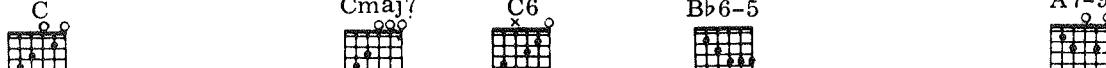
 Gm/C

 C9
 me. You can't know how hap - py I

A⁰7/C

 Fm/C

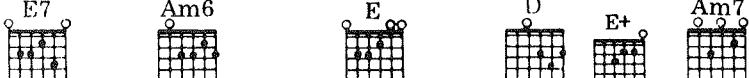
 D⁰7/C
 am that we met, I'm strange - ly at - tract - ed to

C Cmaj7 C6 B♭6-5 A7-9

 you. There's some - one I'm trying so

D7 Bm7-5

 hard to for - get, don't you want to for - get some - one

To Coda 

E7 Am6 E D E+ Am7

 too? It's the wrong game with the

D9 4fr. Am7

 wrong chips, though your lips are tempt - ing they're the

D. S. § (with repeats) al Coda

C6 **E7** **F7**

me. *Inst.* too.

B♭m7 **E♭9**

Wrong game with the wrong chips, Though your

f

B♭m7 **E♭m7 6fr.**

lips are tempt - ing they're the wrong lips. They're not

A♭7 4fr. **F7-5** **B♭9**

her chops but they're such tempt - ing chops that if

(b)






 some night _____ you might be free, _____ hey! It's





 all right, _____ it's all right, _____ it's










 all right _____ with me.











 3 3











 3 3

fff ^

Written for the motion picture starring Debbie Reynolds, this was Reprise's first 45 single. Frank recorded it with Felix Slatkin at the podium on December 21, 1960.

The Second Time Around

Moderately slow with expression

Words and Music by
SAMMY CAHN
and JAMES VAN HEUSEN

The musical score consists of six staves of music. The top staff shows a treble clef, common time, and dynamic markings *mf* and *p*. The lyrics "Love is love - li - er THE SEC - OND TIME A - ROUND," are written below the notes. Chords indicated are G7-9, Fm6, C, Eb dim, and Dm. The second staff continues with the lyrics "Just as won - der - ful with both feet on the ground." Chords shown are G9, G7-9, G7, Cmaj7, C6, C, and Dm6. The third staff concludes with the lyrics "It's that sec - ond time you hear your love song sung," with chords E9, E7, Am, C7, Gm7, C7, C+7, and F. The piano accompaniment is present throughout all staves.

D_{b7} F A_{m7} D₇ A_{m7} D₇ D+7

Makes you think per - haps, that love like youth is

G₇ F_{#7} G₇ F_{#7} G₇ G₇₋₉ Fm6 C

wast - ed on the young. Love's more comf' - ta - ble the

poco rall.

E_bdim Dm G₉ G₇₋₉ G₇

sec - ond time you fall, Like a

Cmaj7 C6 C Dm6

friend - ly home the sec - ond time you call.

E9 E7 Am C7 Gm7 C7 C+7 F A7-5

Who can say what led us to this mir - a - cle we

D7 Ebdim Dm7 G7 Bdim Dm6

found? There are those who'll bet love comes but

E7sus E7 E7-5 A7 Am7 D7 D7-5 Dm7 Fm

once, and yet, I'm, oh, so glad we met THE SEC-OND TIME A-
poco rall.

1. C C6 Dm7 G7-9 Fm6 2. C C6 E♭6 G♭6 C
ROUND. Love is ROUND.
a tempo mf

Part of the classic "Only The Lonely" album, this was taped on June 24, 1958, with Nelson Riddle arranging and conducting.

What's New?

Words by
JOHNNY BURKE

Music by
BOB HAGGART

Medium Ballad tempo, with a beat

G6 x0000 F6 Am7 Dm6 C6 0 G7 x000
 C6 0 G7+5 C Eb7
 What's new? — How is the world treat-ing you?
 Ab 4th fret G7 x000 Cm 3rd fret
 You have-n't changed a bit; —
 3 3
 E� G7 x000 C 0 D� D♭7-5
 love-ly as ev - er, I must ad - mit. — What's new?
 3



 How did that ro-mance come through?— We have-n't met since then,
3



 gee, but it's nice to see you a - gain.—
3



 What's new?— Prob-ab-ly I'm bor-ing you, —
3



 but see-ing you is grand, — and you were sweet to
3

 F  G7 x000  C
 of - fer your hand; — I un - der - stand... A-dieu! —

 E♭7  A♭ 4th fret  G7 x000
 Par-don my ask-ing what's new. — Of course you could - n't

 Cm 3rd fret  Fm  G7 x000  Cm 3rd fret  F#7
 know, I have-n't changed, I still love you so. —

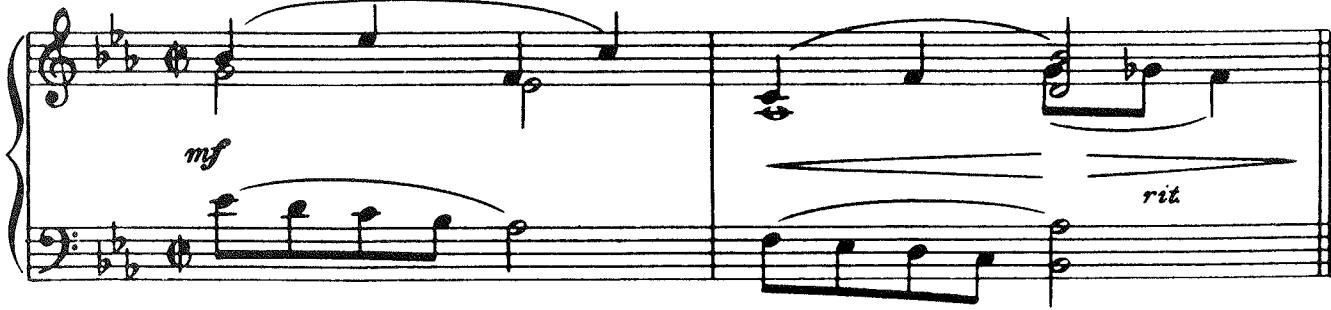
 Cm 3rd fret  A♭7  F  D7 0 0 0  D♭maj7 0 0 0  C6 0

George Siravo's arrangement helped make this one of Frank's swingingest Columbia sides on April 14, 1950.

You Do Something To Me

Words and Music by
COLE PORTER

Moderato



E♭
Not fast

B♭7

E♭

A♭

E♭

I was might - y blue,

Thought my life was

p a tempo

mf

F#m7

F7

B♭7

C♯ dim.

B♭7

through,

Till the heav - ens

o - pened,

Eb Bb7 Eb
 And I gazed at you. Won't you tell me,

(b) espr.
 (b) p

Eb mi. Ebb7 Abmi. Ebmi. F7 Gmi. Gmi.7
 dear, Why, when you ap - pear, Some-thing hap-pens

(b) mf (b) (b) (b) (b)

Emi.7 B5 F#dim. Dmi.7 B5 C7 o Fmi. poco rit B7 Bb7
 to me And the strang - est feel - ing goes through me?

(b) (b) (b) (b) (b) (b) (b)

Slowly, with expression

Refrain E

p-mf a tempo

You do some-thing to me.

p-mf a tempo

E \flat B+ E \flat Edim. B \flat 7 D
 Some-thing that sim - ply mys - ti - fies me.

Fmi. Edim. Fmi. C7
 Tell me, why should it be

F7 B \flat 7 F \sharp dim.
 You have the pow'r to hyp - no - tize me?

E \flat F \sharp dim. B \flat 7 C7
 Let me live 'neath your spell,

B B_b Edim. A_b Gmi. B_b7

Do do — that voo - doo — that you do — so well, For

E_b D E_b

you do some - thing to

C7 F7 B_b7

me That no - bod - y else could

R.H. L.H.

1. E_b Fmi.7 B_b7 2. E_b

do. do.

p *mf* *p* *p* *p* *p*

Led. *

Billy Butterfield soloed on Frank's Columbia version of October 9, 1950. Frank recorded the song for Capitol on March 2, 1960 for the "Nice and Easy" album.

Nevertheless

(I'm In Love With You)

Words and Music by
BERT KALMAR and HARRY RUBY

Moderato



B♭ Adim B♭ D♭dim F7 F7+

I knew the time had to come, When I'd be held un-der your
In spite of all I could do, I went a - head fall-ing for

a tempo

B♭ F7 B♭ Adim B♭ D♭dim

thumb. I'm like a pawn in your hand, Moved and com-
you. So if I laugh or I cry, I made my

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F⁷ F+ B^b Gm6 D A⁷

-pelled, at your com - mand.
bed, that's where I'll lie.

Whe-ther it's for bad or for
For what hap-pens there's no ex -

D F C⁷ F⁷ Cm⁷ E^bm F⁷

good,
cuse, I would nev - er change if I could.
I put my own head in the noose.

poco rit.

REFRAIN

B^b D^bdim F⁷

May - be I'm right, and may - be I'm wrong, And may - be I'm weak, and

a tempo
p - f

Fm6 G7+ G7 Cm G7 G+ C⁷ F⁷

may - be I'm strong: But Nev - er - the - less, I'm In Love With

B♭ Gm7 C7 F7 B♭ D♭dim

You. May-be I'll win and may-be I'll lose, And

F7 Fm6 G7+ G7 Cm G7 G+

may-be I'm in; — for cry - in' the blues: But Nev-er-the-less, — I'm In

C7 F7 B♭ F+ B♭+ E♭+ Fm7 B♭7

Love With You. Some-how, I know at a glance, the

Fm7 B♭7 E♭

ter - ri - ble chanc - es I'm tak - - - ing:

Gm7 C7 Gm7 C7 F7 Cm7 F7
 Fine at the start, then left with a heart that is break - ing.
 B♭ D♭dim F7
 May - be I'll live - a life of re - gret - And may - be I'll give - much
 Fm6 G7+ G7 Cm G7 G+ C7 F7
 more than I'll get; - But, Nev - er - the - less, - I'm In Love With
 1. 2.
 B♭ Gm E♭m F7 B♭ C7 F+ B♭
 You. ————— You. ————— 8va sf

Both Sinatra recordings are classics. The first was recorded with an Axel Stordahl score. The second, for "Only The Lonely," was recorded on May 29, 1958 with a Nelson Riddle arrangement.

Guess I'll Hang My Tears Out To Dry

Words by
SAMMY CAHN

Music by
JULE STYNE

Rhapsodic

Amaj9 A7-9 Dmaj7 F9⁶

No Chord

Fm6 E7+5

Freely

AaddB E7 A E7 AaddB E7

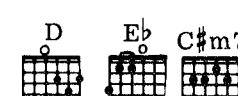
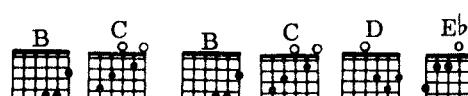
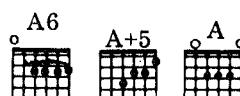
The torch I car - ry is hand - some; It's worth it's heart - ache in

mf

Em9 A9 A7-9 D A Bm7 Bm6^{3fr.}

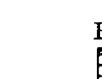
ran - som. And when the twi - light steals, - I know how the la - dy in the

Slowly, with expression



har - bor feels.

When I want rain,



I get sun-ny weath-er;

I'm just as blue as the sky.

Since love is gone, can't



pull my-self to-gether.

Guess I'll hang my tears out to dry.

Friends ask me out,



I tell them I'm bus-y, so I must get a new al-i - bi.

I stay at home, and

Dmaj7 G7-5 G7 A/E B/E A

ask my - self 'Where is he?' Guess I'll hang my tears out to dry.

G/A D/A F/A C/A A7-5 Em7

Freely

Dry lit - tle tear - drops,

molto rit.

A7-9 Dmaj7 D6 A9+5 D6 C#7-5

hang-ing on a string of dreams. Fly lit - tle mem'ries,

F#m7-5 Bm9 F6 E7 Eb9

my lit - tle mem'ries re - mind him of our cra - zy schemes.

Cm 7/A_b
4fr.Bm 7/A_b
x 3fr.B_bm 7/A_b
x 2fr.E_b+5/A_b
4fr.A_bmaj7
3fr.Fm 7/A_b

Some - body said just for - get a - bout him, so I gave that treat - ment a

Cm 7

E_b 7
4fr. E_b 7+5
2fr. A_b 13A_b 13-9D_b maj7G_b 7-5 G_b 7

try;

Strange - ly e - nough I got a - long with - out him,

A_b

Fm 7

Dm 9-5

G7-9

Cm 7

Cm 7/F F7-9
ten. ten.

then one day he passed me right by,

oh well,

I

ten.

ten.

B_bm 7
FreelyA_bG/A_b
3fr.G_b/A_b
xxA/A_bE_b 7A_b

guess I'll hang my tears out to dry.

||

Don Costa's first album with Sinatra was "Sinatra and Strings," and this song ended side one. It was taped on November 22, 1961.

Come Rain Or Come Shine

Words by
JOHNNY MERCER

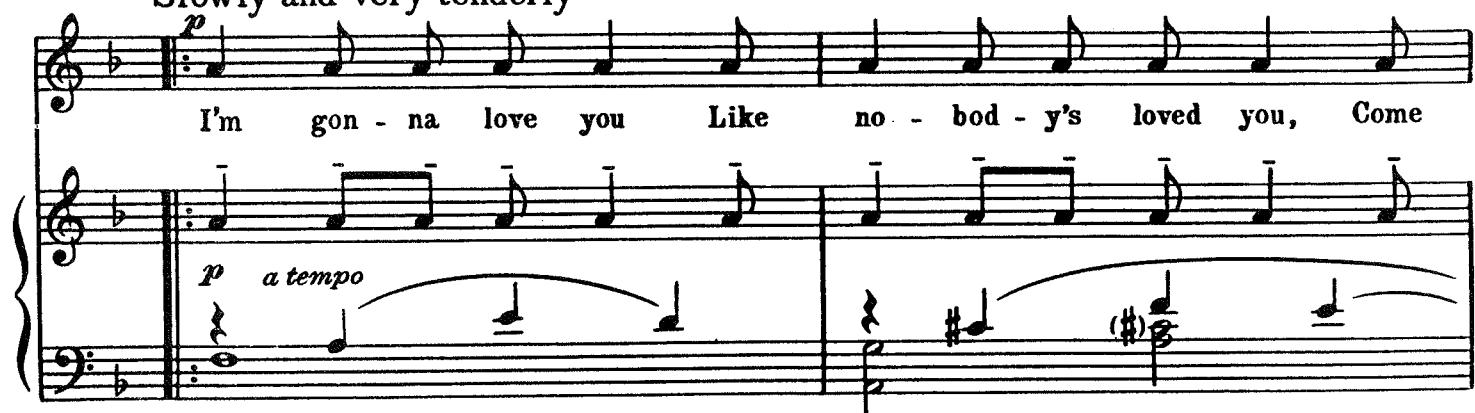
Music by
HAROLD ARLEN

Freely



F
Slowly and very tenderly

A7



Dm

G7

rain or come shine.

High as a moun - tain And



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C7
ten.

F7

deep as a riv - er, Come rain or come shine.

G^b Cm7 F7 B^bm Fm

I guess when you met me It was

molto espr.

B^bm C7(b5) Fm

just one of those things, But don't ev - er

E^bm Adim Fdim C7 B^bdim Cdim G7 G7(b5) C9

bet me, 'Cause I'm gon - na be true if you let me.

mf dim rit

F
a tempo

You're gon - na love me Like no - bod - y's loved me, Come

p a tempo

Dm

rain or come shine.

Dm

Hap - py to - geth - er, Un -

B9

hap - py to - geth - er

B7

And

A7

won't it be fine.

D7

Days may be cloud - y . Or

poco f

sun - ny, We're in or we're out of the mon - ey, But
rit

Dm7 *a tempo* G7 G E7(b5) A

I'm with you al - ways,
 (Au - gie,) I'm with you rain — or
 (Del - la,) *f*

1. D7 G7 Ebmaj.7 Eb7 || 2. D7
 shine! *rit e dim* shine! *p dim e rall.*

G7 C7 D
pp

Written for the film "Papa's Delicate Condition," Frank's version appeared on the Reprise album "Sinatra's Sinatra" with an arrangement by Nelson Riddle.

Call Me Irresponsible

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Slowly



Verse, with a trace of self-pity

(*ad lib.*) F A♭ D♭9-5 C9 E F

Seems I'm al - ways mak - ing res - o - lu - tions. Like ev - 'ry night for

mp Colla Voce

Musical score for piano and voice. The piano part consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The vocal line continues with lyrics 'Seems I'm al - ways mak - ing res - o - lu - tions. Like ev - 'ry night for'. The piano accompaniment features chords and sustained notes. The vocal line ends with 'mp Colla Voce'.

F♯dim C7sus C7 F A♭ CaddD C

me is New Year's Eve. Things they chisel on those in - sti - tu - tions;

Rit.

Musical score for piano and voice. The piano part consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef. The vocal line continues with lyrics 'me is New Year's Eve. Things they chisel on those in - sti - tu - tions;'. The piano accompaniment features chords and sustained notes. The vocal line ends with 'Rit.'

Refrain, Slowly With A Smooth, Steady Rhythm

Musical score for piano and voice. The vocal part starts with a piano dynamic and a crescendo, followed by a piano dynamic. The lyrics are:

Call me
ir - re - spon - si - ble,
call me
un - re - li - a - ble,

The piano part features sustained notes and chords.

Fmaj7 F A7 A+7 A7 A+7 Cm7 D+7 C7sus C7 Cm7 D+7 addA&C Gm D+ Gm

throw in un - de - pend - a - ble too. Do my
 fool - ish al - i - bis bore you? Well, I'm not too clev - er. I
 just a - dore you. Call me un - pre - dict - a - ble, tell me
 I'm im - prac - ti - cal, rain - bows I'm in - clined to pur - sue.

Cm Bm B_bm D₇ add A&C Gm
 Call me ir - re - spon - si - ble, yes, I'm

D13-9 D9 D7 add B D9 Gm7 add C Gm7 B7 C7 C9 add A C7
 un - re - li - a - ble, but it's un - de - ni - a - bly

A7-5 A7 A+7 A7 D7-9 D7 Gm9 add C Bdim Gm7 add A B_b7 B_bm6 C7-9 B_bm6
 true, I'm ir - res - pon - si - bly mad for

1.

2.

F B_b6 Fmaj7 B_b6 Fmaj7 B_b6 Fmaj7 B_b6 F B_b6 Fmaj7 B_b Fmaj7
 you! you!

a tempo *a tempo* *rall.*

Frank's rendition was a highlight of the MGM musical "Anchors Aweigh." His Columbia recording took place on December 1, 1944.

I Fall In Love Too Easily

Words and Music by
SAMMY CAHN and JULE STYNE

Moderately

The musical score consists of five staves of music for piano/vocal. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 'Moderately'. The piano part is indicated by a brace and includes dynamic markings like 'mf' and 'mp'. The vocal part follows below, with lyrics written in a script font. Chords are labeled above the vocal line: Fm7, B♭9, Eb, Fm7, B♭7, D, Eb, Bb, Cm7, F7, Bb, A7, Bb, G7, Cm7, F7, Fm7, Bb. The lyrics are:

There are those who can leave love or take it — Love to
them is just what they make it — I wish that I were the
same — But love is my fav - 'rite game.

F_m⁷ Chorus, *Slowly (with feeling)* B_b⁷ E_b F_m⁶ G₇^{aug} C_m

I Fall In Love Too Eas-i-ly, I fall in love too fast,

F_m G₇^{aug} C_m C_m⁷ D₇ D₇₋₅

I fall in love too ter-ri-bly hard,— For love to ev-er

F_m⁶ G₇ G_{9b} C_m⁷ D₇ G₇

last. My heart should be well schooled — 'Cause I've been

C D_m⁷ C C₇ F_m B_b^m E_b⁹ F_m⁷ B_b⁷

fooled in the past, — And still I Fall — In Love Too

E_b E_b⁷ A_b B_b⁹⁻ 1 E_b B_b⁹⁻ 5+ E_b C_m⁷ 2 E_b

Eas-i-ly, — I fall in love too fast. fast. —

Sinatra had Quincy Jones score this for his appearance at the Sands Hotel with Count Basie. It appeared on "Sinatra at The Sands."

Where Or When

(From "Babes In Arms")

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato



Slowly

Cm7

F7

Cm7

F7

Bb7

Eb7

Bb7

Eb7

Ab

When you're a-wake The things you think come from the dreams you dream. Thought has wings, —

Fm7

Abm6

Ab6 Bb7 Eb

Cm7

F7

— And lots of things — are sel-dom what they seem. Some-times you think you've

Cm7 F7 B \flat 7 E \flat 7 B \flat 7 E \flat 7 Ab Fm7

A \flat m6 Fm7 B \flat 7 Eb Fm B \flat 7 *poco rit*

As though they knew the way. Oh, the tricks your mind can play!

E \flat
REFRAIN with tender expression *a tempo* E \flat 6 E \flat maj7

It seems we stood and talked like this be - fore. We

Fm7

looked at each oth-er in the same way then, But I can't re-mem-ber where or

E♭maj7 E♭6 A♭m6 B♭7 E♭ E♭6
 when. —————— The clothes you're wear - ing are the

E♭maj7 Fm7
 clothes you wore. The smile you are smil - ing you were smil - ing then,

E♭maj7 E♭6 Fm6 G7
 But I can't re-mem-ber where or when. ——————

Cm Fm7 G7sus4 G7 F G7 Cm
 Some things that hap-pen for the first time, —————— Seem to be

mp

Fm7 F7 sus4 F7 Fm7 B \flat 7 E \flat

hap - pen - ing a - gain. And so it

E \flat 6 E \flat maj7 E \flat + poco Fm a poco

seems that we have met be - fore, and laughed be -

Gm crescendo Fm e più Gm espressivo Fm sus4 Fm Gm B \flat 7

fore, and loved be - fore, But who knows where or

crescendo e più espressivo

1. E \flat Fm7 E \flat maj7 Fm7 B \flat 7 2. E \flat rit. A \flat m C \flat E \flat

when! when!

Another song Frank recorded twice, Columbia recorded it on November 5, 1947 with Axel Stordahl supplying the arrangement. Later, Nelson Riddle scored it for the album "In the Wee Small Hours."

It Never Entered My Mind

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

B_b F B_b6 F B_b F

I don't care if there's powder on my nose, I don't care if my

p legato e tranquillo

B_b6 F B_b F G7

hair-do is in place. I've lost the ver - y mean - ing of re - pose, I

C sus4 C Cm Cm6 Gm

nev - er put a mud pack on my face. Oh, who'd have thought that I'd

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A7 D7 G7

walk in a daze now, I nev-er go to shows at night, But just to ma-tin-ees now.

Csus4 C Cm6 C⁹7

poco rit

I see the show and home I go.

poco rit

F Am

REFRAIN Slowly, with warm expression p-mf a tempo

F Am F Am

Once I laughed when I heard you say - ing That I'd be play - ing

p-mf a tempo

F Am F Am F Am

sol - i-taire,- Un-eas - y in my eas - y chair..

B_b6 Gm E_b7 C7 **p** F Am

It nev - er en-tered my mind. Once you told me

F Am F Am F Am

I was mis-tak - en That I'd a -wak - en with the sun -

F Am F Am B_b6 F

And or - der or - ange juice for one, It nev - er en-tered my mind.

Am Em C7 **mp** F F6 B_b B_b6 C7 F maj7 F6 B_b

You have what I lack my - self,

B \flat 6 C7 F6 C7 F B \flat dim7 C7 B \flat Am

— And now I even have to scratch my back my - self.

B \flat Am C7 *p* F Am F Am F Am

— Once you warned me That if you scorned me, I'd sing the maid-en's

F Am F Am Cm6 B \flat + D7 Gm C7 sus C7

pray'r a-gain- And wish that you were there a-gain- To get in-to my

F F maj7 B \flat 6 F C7 [1. F6 G7 C7] [2. F6]

hair a-gain,- It nev-er en-tered my mind.

Arlen and Mercer wrote one of the definitive "saloon" songs for the film "The Sky's The Limit." Frank has recorded it three times.

One For My Baby

(And One More For The Road)

Words by
JOHNNY MERCER

Music by
HAROLD ARLEN

Lazily

The musical score consists of eight staves of music. The top staff is for the piano, indicated by a treble clef and bass clef, with a dynamic of *r.h. p (very sustained throughout)*. The second staff is for the voice, labeled "Voice". The third staff is for the guitar, with chords indicated above the staff: E♭6, E♭7, E♭6, Fm7, E♭6, E♭7, E♭9. The lyrics for the first section are: "It's quart-er to three,— There's no one in the place ex - cept you and me, So,". The fourth staff continues with chords: E♭6, E♭7, E♭6, Fm7, E♭6, B♭m7, E♭9. The lyrics continue: "set 'em up, Joe,— I've got a lit-tle sto - ry you ought-a know, We're". The fifth staff has chords: A♭6, A♭7, A♭6, A♭9, E♭6. The lyrics continue: "drink-ing, my friend,— To the end of a brief ep - i - sode, Make it .". The sixth staff has chords: G7+5, E♭m6, Fm7, E♭7, A♭7, Fm7, E♭6, D7. The lyrics continue: "ONE FOR MY BA-BY and one more for the road. I". The bottom staff is for the piano, indicated by a treble clef and bass clef, with a dynamic of *r.h.*

G Bm G D7 G G7 I'm
got the rou-tine, — so drop an-oth-er nick - el in the ma-chine,

mp pp

G Bm G D7 G Dm7 G7 Could
feel-in' so bad, — I wish you'd make the mu-sic dream-y and sad,

C C Em7 C C9 G B7+5 Gm6
tellyou a lot, — But you've got_to be true to your code, — Make it ONE FOR MY BA-BY and

Am7 G7 C7 D7+G G R#7 G9 Gm7 C7 Gm7 Cdim C9
one more for the road.

You'd nev - er know it, But Buddy, I'm a kind of po - et and I've

B7+5 E9 A9 D7+G G Am7 Bb6 Am7 Gm7 C7 Gm7 Cdim C9
got-a lot - ta things to say, — And when I'm gloomy, You sim-ply got-a lis-ten to me, Un-

Gm7 E9 D7+5 G Bm G D7 G G7b
 til it's talked a - way, — Well, that's how it goes — And Joe, I know you're get-ting anx-i-ous to close,

G7 G Bm G D7 G Dm7 E9
 So, thanks for the cheer, — I hope you did-n't mind my bending your ear,

pp >
 G7 C Em7 C C9 G
 This torch that I've found, — Must be drowned or it soon might ex-plore,

B7+5 Gm6 A7 G7b C7b D7+G B7+5 R7 E9b A7 A7 G D9b
 Make it ONE FOR MY BA-BY and one more for the road, That long, long

1 G F9 Ab7b Bb7+3 2 G Am7 G G6
 road. I road.

r.h. r.h. *mp* *p* *pp* *ppp*

The classic Columbia Sinatra-Stordahl recording was made on March 6, 1945. Frank later re-recorded the song, this time with Nelson Riddle arranging, for "Nice 'n Easy."

Dream

Words and Music by
JOHNNY MERCER

Slowly (with expression)

VERSE

Get in touch with that sun - down fel - low, — As he tip - toes a - cross the sand.

He's got a mil - lion kinds of star - dust, Pick your fav - 'rite brand, and:

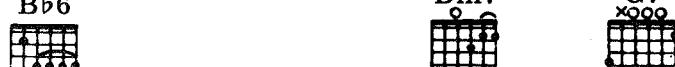
CHORUS (*Slow tempo*)

DREAM when you're feel- in' blue, DREAM

— that's the thing to do. Just watch the smoke-rings

rise in the air, You'll find your share of mem- o - ries there..

So DREAM when the day is thru,

B♭6 Dm7 G7


DREAM and they might come true, Things

E♭



E♭ E♭m B♭ A7 D7 Gm7 3fr. Cm7 3fr. F7b9


— nev - er are as bad as they seem, — So DREAM, DREAM,



1 B♭ F13 F7sus4 F7b9 2 B♭ F7b9 B♭6add9


DREAM. DREAM.

rall.



A classic song, with a now-classic Nelson Riddle arrangement, recorded on April 7, 1954.

Just One Of Those Things

Words and Music by
COLE PORTER

Allegretto

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a dynamic marking of *p* followed by *F*. The lyrics "As Dorothy Par" are written below the notes. The second staff continues in common time with a dynamic of *mf*, featuring a bass clef and a key signature of one flat. The third staff begins with a treble clef, a key signature of one flat, and a common time signature, with chords labeled Gm7, C7, F, C7, and F. The lyrics "ker once said _____ to her boy - friend, "Fare thee well,"" are written below the notes. The fourth staff continues in common time with a bass clef and a key signature of one flat. The fifth staff begins with a treble clef, a key signature of one flat, and a common time signature, with chords labeled C7, F, Dm, Fm, C, and G7. The lyrics "As Col- um-bus an-nounced when he knew he was bounced, "It was swell, Is -" are written below the notes. The sixth staff continues in common time with a bass clef and a key signature of one flat. The seventh staff begins with a treble clef, a key signature of one flat, and a common time signature, with chords labeled C, Dm7, Ddim, C, *mp*, Gm7, C7, Fma7, and Dm7. The lyrics "- a-belle, swell," As Ab - e - lard said to El - o - ise,-" are written below the notes. The eighth staff continues in common time with a bass clef and a key signature of one flat. The ninth staff begins with a treble clef, a key signature of one flat, and a common time signature, with a dynamic marking of *mp*. The lyrics "As Ab - e - lard said to El - o - ise,-" are repeated below the notes.

G[#]dim F Em⁷_{b5} C[#]dim A7 Dm F7 B_b G[#]dim

"Don't for - get — to drop a line to me, please,"— As Jul - iet cried.

F Cm D7 G^m_{sus 4} Gm Dm Gm7 A7

— in her Ro - meo's ear, — "Ro - meo, why — not face the fact, my dear?"

REFRAIN

A7 Dm p - mf A F7

It was just one — of those things, — Just one —

Bm⁷_{b5} C[#]dim F Fm Gm7 C7

— of those cra - zy flings.— One of those bells that now and then rings,

Dm7 F#dim C7 A7 Dm

Just one— of those things. It was just one— of those

A F7 Bm7^{b5} C#dim F

nights, — Just one— of those fab-u-lous flights, A trip to the

G#dim F Gm7 C7 Dm7 F#dim Fm7 Bb7

moon on gos-sa-mer wings, Just one— of those things. If we'd

E♭ Bb7 E♭ G7 G7

thought a bit— of the end of it— When we start-ed paint-ing the town,

— We'd have been a - ware— That our love af - fair— Was too hot not
 — to cool down. — So good-bye, dear,— and A - men, —
 Here's hop - ing we meet now and then,— It was great fun,— But it was
 just one— of those things. — It was —

Frank turned this Gershwin song into a standard with his recording, made with Axel Stordahl on November 5, 1947.
The recording featured a solo by trumpeter Bobby Hackett.

I've Got A Crush On You

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Allegretto giocoso (gaily)

The musical score consists of four staves of music. The top staff is for the voice, starting with a dynamic of *p* and the instruction "How". The second staff is for the piano, with a dynamic of *mf*. The third staff continues the piano part. The fourth staff begins the vocal line with lyrics: "glad the man - y mil-lions of An-na-belles and Lill-ians would be ____". The piano part continues with a dynamic of *p*. The fifth staff begins with a dynamic of *F7*, followed by *Bb*, *F#7*, and *F7*. The lyrics continue: "— to cap-ture me! But you had such per - sist-ance, you". The piano part concludes with a dynamic of *p*.

wore down my re - sist-ance: I fell, _____ and it was swell._____

Ann: You're my big and brave and hand-some Ro - me - o. How I

won you I shall nev-er, nev-er know. *Timothy:* It's not that you're at - trac-tive, but,

oh my heart grew ac-tive, when you _____ came in - to view. _____

REFRAIN

B_bmaj7 A₇ Cm7 Cm9 F₇

I've got a crush on you,— sweet-ie pie,—

B_bmaj7 A₇ Cm7 Cm9 F₇

All the day and night-time hear me sigh.— I

B_b Gm7 C₇ B₇ Cm7 Gm7

nev - er had — the least no - tion — that I could

C₉ B₇ C₇ F₇ C+ F₇ Cm7 C+ B_bmaj7 F₇

fall with — so much e - mo - tion.— Could you coo?

Cm7 Cm9 F7 Bbmaj7 A7
 Could you care for a cunning cottage

Cm7 D7+5 D7 Gm7 Am Gm7 C9
 we could share? The world will pardon my

F6 Bbmaj7 Bb6 C9 A6 F7
 mush, 'cause I've got a crush, my baby, on

1. Bb Gm6 Cm7 F7 2. Bb Gm6 F7 Bb
 you. I've got a you.

Another song Frank liked enough to record twice: once for Capitol (arranger, Nelson Riddle; November 20, 1956) and for Reprise (Count Basie orchestra-arranger: Neal Hefti; October 2, 1962).

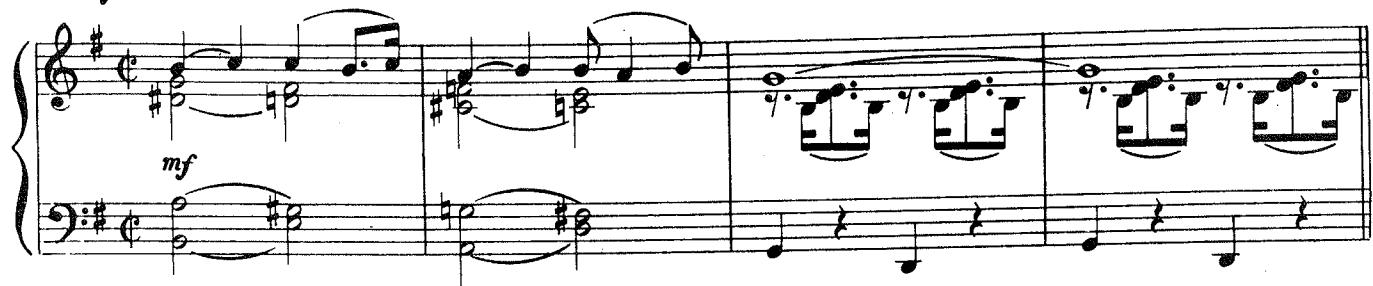
Nice Work If You Can Get It

(From "A Damsel In Distress")

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato



G Em7 Em6 Am7 D7 G

The man who on - ly lives for mak - ing mon-ey Lives a life that is - n't

p

A continuation of the musical score. The vocal line starts with 'The man who on - ly lives for mak - ing mon-ey' and continues with 'Lives a life that is - n't'. The piano accompaniment provides harmonic support with chords G, Em7, Em6, Am7, D7, and G. The dynamic 'p' is indicated for the piano part.

Em7 3 Am7 D7 B+5 B Em Am7. D7 Gmaj7 G6

nec - es - sa - ri - ly sun - ny. Like - wise the man who works for fame,

A continuation of the musical score. The vocal line starts with 'nec - es - sa - ri - ly sun - ny.' and continues with 'Like - wise the man who works for fame,'. The piano accompaniment includes chords Em7, 3, Am7, D7, B+5, B, Em, Am7., D7, Gmaj7, and G6. The dynamic '3' is indicated above the piano staff.

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D Fdim Em7 A7 D9
 There's no guar - an - tee that time won't e - rase his name.

D9+5 D7+5 G Em7 Em6 Am7 D7
 The fact is, the on - ly work that real - ly brings en - joy - ment

G G(F**#**bass) Em6 F**#**7 Bm Bm7 Bdim Em6
 Is the kind that is for girl and boy meant, Fall in love you won't re - gret it,

Bm E7-9 Am9 Cm6 D7 G6 Am6
 That's the best work of all if you can get it.

Refrain: (smoothly)

B7+5 E9 A7+5 D9 G7 C9 A9 A7-9

Hold -ing hands at mid-night 'Neath a star - ry sky,

G G6 Am7 G C6 G Edim D11 G

Nice Work - If You Can Get It, And you can get it if you try.

B7+5 E9 A7+5 D9 G7 C9 A9 A7-9

Strol-ling with the one girl, Sigh-ing sigh af- ter sigh,

G G6 Am7 G C6 G Edim D11 G

Nice Work If You Can Get It, And you can get it if you try. —

Em C9+11 C9 Em Em7 A9

Just im-ag - ine some - one — Wait - ing at the cot - tage door,

Dm Em7 A7+5 D G F#7-5

mp

Where two hearts be - come one — Who could ask for an - y-thing more?

B7+5 E9 A7+5 D9 G7 C9 3 A9 A7-9

Lov - ing one who loves you, And then tak-ing that vow,

G G6 Am7 G F7-5 E7 Am9 D11 C7

Nice Work_ If You Can Get It, And if you get it, _____ Won't you tell me

1. G Em7 Am6 C+5 2. G F+5 Eb7 D7+5 G6/9

how? how?

Frank taped this song, one of his biggest hits, on May 16, 1966. His recording was featured prominently in the film "The Pope of Greenwich Village."

Summer Wind

English Words by
JOHNNY MERCER

Music by
HENRY MAYER

Slowly

The musical score consists of eight staves of music. The top staff shows the piano part in C minor, with dynamics like *p* and *mp*. The vocal line starts with "The SUM-MER WIND came blow-ing in a-cross the sea,- It". Chords marked above the staff include Eb, Bb7, Bb, and Eb. The second staff continues the vocal line with "lin-gered there to touch your hair and walk with me... All". The third staff continues with "All". The fourth staff begins with "sum-mer long we sang a song and strolled the gold-en sand,". Chords marked above the staff include Ab, Abm6, and Ab. The bottom staff shows the bass line.

Two sweet-hearts and the SUM-MER WIND.

The sheet music consists of two systems of musical notation. The top system features a vocal melody line with lyrics and a guitar part with chord boxes above the staff. The bottom system continues the vocal line and includes dynamic markings like 'mp' and 'b8'. The lyrics describe a summer scene with kites, a new world, umbrellas, and a piper man. The music concludes with a final verse about losing someone to the summer wind.

Like paint-ed kites the days and nights went fly-ing by, — The

world was new be-neath a blue um-brel-la sky. — Then,

soft-er than a pip-er man one day it called to you,

I lost you to the SUM-MER WIND.

The au-tumn wind, the win-ter winds have come and gone,-

mp

And still the days, the lone-ly days go on and on...

And guess who sighs his lull - a - bies through

nights that nev - er end, My fick - le friend, the

SUM-MER WIND,- The SUM-MER WIND,- The SUM-MER WIND.

Fade out . . .

Another instant standard, the recording was made on May 8, 1959 with Nelson Riddle's arrangement and "A Bunch of Kids."

High Hopes

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Moderato (with a beat)

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff.

Piano Part:

- Key signature: C major (no sharps or flats).
- Time signature: Common time (indicated by a 'C').
- Tempo: Moderato (with a beat).
- Chords: Gm7, C9, C6, C9, F, Dm, Gm7, C6.
- Performance instructions: 'mp' (mezzo-forte) and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte).
- Lyrics: The lyrics are integrated into the piano part, appearing below the notes.

Guitar Part:

- Key signature: C major (no sharps or flats).
- Time signature: Common time (indicated by a 'C').
- Chords: F, Bb, C9, C7.
- Performance instructions: Chord diagrams for F, Bb, C9, and C7 are provided above the staff.
- Lyrics: The lyrics are integrated into the guitar part, appearing below the notes.

Refrain:

Just what makes that lit - tle ol' ant _____
Once there was a sil - ly ol' ram, _____

Think he'll move that punch a

Thought he'd

F  F#07 

rub - ber tree plant; _____
hole in a dam; _____ An - y - one knows _____ an
No one could make _____ that

Gm7  G#07  Gm7  C7  F6  C7  F7 

ant can't _____ ram scram, _____ move a rub - ber tree he kept but - tin' that plant. But he's got dam. 'Cause he had 3. So keep your

Bb  B#07  F 

HIGH _____ HOPES, He's got HIGH _____
HIGH _____ HOPES, He had HIGH _____
HIGH _____ HOPES, Keep your HIGH _____



 HOPES; He's got high ap - ple pie in the
 HOPES; He had high ap - ple pie in the
 HOPES; Keep those high ap - ple pie in the

 C7  F

sky _____ hopes. So an - y time you're get - tin' low,
 sky _____ hopes. So an - y time you're feel - in' bad,
 sky _____ hopes. A prob - lem's just a toy____bal - loon,



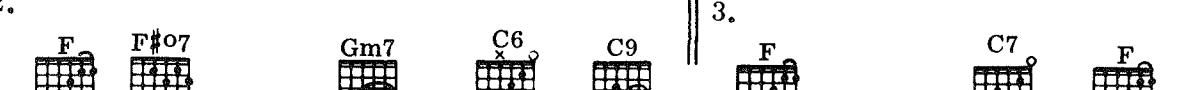
Guitar chords: F6, F#07, Gm7, C6, C9, F6, F#07

Oops! There goes an - oth - er rub - ber tree plant. Oops! There goes an -
 Oops! There goes a bil - lion kil - o - watt dam. Oops! There goes a
 Oops! There goes an oth - er prob - lem, ker - plop! Oops! There goes an -



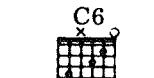
Guitar chords: Gm7, C6, C9, F6, F#07

oth - er rub - ber tree plant! Oops! There goes an - oth - er rub - ber tree
 bil - lion kil - o - watt dam! Oops! There goes a bil - lion kil - o - watt
 oth - er prob - lem, ker - plop! Oops! There goes an - oth - er prob - lem, ker -

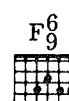


Guitar chords: Gm7, C6, C9

1.2.



3.



plant!
dam!

plop!

Ker - plop!



Guitar chords: F, F#07, Gm7, C6, C9, F, C7, F, F9

Another often-requested Sinatra song, Billy May was responsible for the unforgettable arrangement first recorded on October 8, 1957. Frank re-recorded it for Reprise on October 11, 1965 for the album "Sinatra: A Man and His Music."

Come Fly With Me

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Andante

Verse G7 C G7 C G7 C G Am7

When dad and moth-er dis - cov-ered one an - oth - er, They dreamed of the day when they

G Fmaj.7 C Fm6 C Dm C F

Would love and hon - or and o - obey, And dur-ing all their mod-est spoon-ing,

rall. **poco accel.**

G G9 Em7 Am C maj.7 Am6 C

They'd blush and speak of hon - ey - moon-ing. And if your mem - o - ry re - calls,

D7 Dm7 Fm6 G7 G7b5 G7+5 C G7 C

They spoke of Ni - ag - ra Falls. — But to - day, my dar - ling, to - day, When you

rall. **tempo primo** **mf**

Am E+ Am7 D7 G7 Dm7 G7
 meet the one you love, you say; —
 poco rit. (Rhythmic)

G7 Cmaj.9 C6
Refrain (moderately, with a strong beat) Cmaj.9 C6 Cdim Dm Dm7
 COME FLY WITH ME! — Let's fly! — Let's fly — a - way!

G7 Cmaj.9 C6 Cmaj.9 C6 C7 Fmaj.9 C
 If you can use some ex - ot - ic booze, there's a bar in far Bom-
 (views)

B♭9 Cmaj.7 C6 F9 Dm7 G7 E7 A7-9
 bay, COME FLY WITH ME! — Let's fly! — Let's fly — a - way!

D9 G7 Cmaj.9 C6 Cmaj.9 C6 Cdim Dm Dm7 G7
 — COME FLY WITH ME! — Let's float down to Pe - ru! — In

Cmaj.7 C6 C maj.7 C6 C7 F maj.6 F Bb9
 Lla - ma Land - there's a one man band - and he'll toot his flute for you, COME.

Cmaj.7 C6 F9 Dm7 G7 C F7 C
 FLY WITH ME! — Let's take off in the blue! — (Once I get you)

Ab Ab+ Db maj.7 Db6 Bbm Bbm7 Eb7
 Up there! Where the air is rar - i - fied, — We'll just glide, —

Bbm7 Eb7 Ab
 star - ry - eyed. — (Once I get you) Up there!

Ab6 Db G Bbm6 Bdim Am7 D7 Am7 D7
 I'll be hold - ing you so near, — You may hear —

G₇ B_bm₆ F G₇ B_b7 D_m G₇ Cmaj₉ C₆ Cmaj₉ C₆ Cdim
 An - gels cheer, 'cause we're to - geth - er. Weath - er wise,- it's such - a love - ly day!
poco rall. *a tempo*

D_m D_m₇ G₇ Cmaj₇, C₆ Cmaj.₇ C₆ C₇
 Just say the words - and we'll beat the birds - down to

Fmaj₉ F B_b₉ Cmaj.₇ C₆ F₉ D_m₇ G₇
 A - ca - pul - co Bay. It's per - fect for - a fly - ing hon - ey -

G_m₆ B_b7 A₇ D₉ D₇ D_m₇ G₇
 moon, they say, COME FLY WITH ME! - Let's fly! - Let's fly - a -

1. C₆ D_m₇ F₇ G₇ C₆ C
 way! - COME way!

2. C₆ C

Recorded for the soundtrack of the movie "Pal Joey" on August 13, 1957 (Nelson Riddle arranged).

I Could Write A Book

(From "Pal Joey")

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. It includes dynamic markings like *mf* and *poco rit*. The bottom staff is for the voice, with lyrics written below the notes. The lyrics are:

A B C D E F G I nev - er learned to spell, at least not
p a tempo

well. One, two, three, four, five, six, sev - en, I

nev - er learned to count a great a - mount.

Chords indicated above the piano staff include G, G7, C, Cm, G, A7, D7, G sus4, G, Dm, G, G7, C, Cm, G, A7, D7, G sus4, G, Dm, G.

Gm7 C7 Fmaj7 Em7 A7

D7 G G7 Dm7 G7

Refrain (slowly, with expression)

C G7 C

G7 C G7 C C#dim

Dm7 G7 F G7 C A♭7 Dm7 G7

look, I could write a pre - face — on
più express.

C F♯ dim G C F♯ dim G E♭7 Am7 D7

how we met, so the world would nev - er — for -

G Dm7 G7 C G7

get, And the sim - ple se - cret of the

mf *p*

C G7 C G7

plot is just to tell them that I

C C[#]dim Dm7 G7 F G7
 love you — a lot, — Then the
più express.

C A♭7 Dm7 G7 Gm7 C7
 world dis - cov - ers — as my book

F Dm C C+ Dm7 G7
 ends, How to make two lov - ers — of

1. C Dm7 G7 2. C F C
 friends. If they friends.

From the "In The Wee Small Hours" album, this Nelson Riddle score was cut on February 8, 1955.

Dancing On The Ceiling

(He Dances On My Ceiling)

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato



Am D⁷

Gm 3fr.

C⁷

F

The world is lyr - i - cal Be-cause a mir - a - cle Has brought my lov-er to

mf a tempo

F

Fm

F C7-5 C⁷

me!

Though he's some o - ther place, His

REFRAIN

F Am F+ Gm G7 C Em

He danc - es o - ver - head on the ceil - ing, near my bed,

p-mf

C7 F Gm C7 F

In my sight, Through the night.

Am F+ Gm G7 C Em

I try to hide in vain Un - der-neath my coun-ter-pane;

C7 F Gm C7 F

There's my love up a - bove!

I whis-*p*er, "Go a-way, my lov-er, It's not fair,"—

But I'm so grate-ful to dis-cov-er He's still there.—

I love my ceil-ing more Since it is a danc-ing floor Just for

my love.

This was one of the last records Frank recorded for Columbia on June 3, 1952. Axel Stordahl provided the orchestration.

The Birth Of The Blues

Words by
B.G. DeSYLVA and LEW BROWN

Music by
RAY HENDERSON

Tempo di Blues

The musical score consists of six staves of music. The top two staves are for piano, showing treble and bass clefs with various dynamics like *mf*, *not fast*, *f*, *deciso*, and *rall.*. The third staff shows a vocal line with lyrics: "p Slowly and dreamily Oh! They say some peo-ple long a - go". The fourth staff continues the vocal line with "p a tempo" and includes guitar chords above the staff. The fifth staff shows more guitar chords and the vocal line continuing with "Were searching for a diff'-rent tune, One that they could croon As on - ly they can.". The bottom staff is for bass or double bass.

C_o o A₇ E_b 6 G₇_{oo} C₇_o
rit. a tempo.
 They on - ly had the rhy - thm So — they start-ed sway-ing to and

B₇ B_b 7
 P rit. a tempo.
 fro. They did - n't know just what to use, That is how the

blues re - al - ly be - gan: They heard the

Refrain pa tempo G₇_{oo} cresc. G₇_{oo} E₇ F₇ D₇
 breeze in the trees — Sing-ing weird mel - o - dies — And they made —

G 7
dim.
 that — The start — of the blues.

A 7 A 7 G 7
mp p C
 And from a jail came the wail — Of a down — heart-ed frail,

F D 7 G 7
 And they played — that As part of the blues.

E 7 D m 6 E
mf From a whip-poor-will Out on a hill, They took a new-

mf espressivo

E oo Dm 6 E 7 Dm 6 E7 oo A7

note, — Pushed it through a horn 'Til it was worn— In- to a blue-

A m7 D 7 G7 oo Am7 Ab7 G7 C oo p rit. p a tempo cresc.

— note! — And then they nursed it, re - hearsed— it, And gave—

C oo E 7 F D 7 G7 oo dim.

— out the news— That the South - land gave birth to the

1. C oo Ab7 G7 oo 2. C oo B7 oo Ab7 C oo mp

blues! — They heard the blues! —

p rall. pp

Dietz and Schwartz wrote this classic in 1937 for the show "Between the Devil." Frank recorded it with Nelson Riddle on February 16, 1955 for the album "In the Wee Small Hours."

I See Your Face Before Me

Words by
HOWARD DIETZ

Music by
ARTHUR SCHWARTZ

Moderato

p tenderly

In a world of glit-ter and glow In a world of tin-sel and

p a tempo

show The un - real from the real thing is hard to

know; I dis - cov - ered some - bod - y who

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$E\flat$

Could be tru - ly worth - y and true, Yes, I met my i -
 deal thing when I met you.

Slowly, *(with much expression)*
-mf

I see your face be - fore me Crowd-ing my ev' - ry
p - mf *molto legato*

dream, There is your face be - fore me, You are my on - ly

theme. It does -n't mat - ter where you are I can see how
 fair you are I close my eyes and there you are,
 Al ways. If you could share the mag - ic
 rit. *a tempo*
 If you could see me too There would be noth - ing

Chords indicated above the staves:
 Top staff: Bbdim., Fmi.7, Bb7, Ebdim., Bb7
 Second staff: Ab, Eb, Cmi., D7, Gmi.7, Bbmi., C7
 Third staff: Fmi.7, Bb+, Eb, Ebmaj.6, Eb, Ebmaj.6
 Fourth staff: Eb, Ebmaj.6, Fmi.7, Bb7, Fmi.7, Bb7
 Fifth staff: Eb, Ebmaj.6, Fmi.7, Bb7, Fmi.7, Bb7

Fmi.
B \flat 7
Fmi.7
E \flat 7

trag - ic In all my dreams of you.

cresc.

A \flat
E \flat dim.
E \flat
E \flat dim. B \flat 7
E \flat 7

Would that my love could haunt you so; Know - ing I

mf più espr.
rit.

A \flat
A \flat mi.
E \flat
E \flat 7
Fmi.
A \flat mi.

want ten. you so, I can't e - rase your beau - ti - ful face be -

mf ten.
mf ten.
p culmato
molto rall.

E \flat
1. B \flat 7 E \flat B \flat 7 || 2. B \flat 7 E \flat

fore me.

mp a tempo
smoothly
mf

8

FRANK SINATRA FILMOGRAPHY

1941 <i>LAS VEGAS NIGHTS</i> Paramount	1955 <i>YOUNG AT HEART</i> Warner Bros.	1960 <i>OCEAN'S ELEVEN</i> Warner Bros.
1943 <i>SHIP AHOY</i> MGM	1955 <i>NOT AS A STRANGER</i> United Artists	1960 <i>PEPE</i> Columbia
1943 <i>REVEILLE WITH BEVERLY</i> Columbia	1955 <i>THE TENDER TRAP</i> MGM	1961 <i>THE DEVIL AT 4 O'CLOCK</i> Columbia
1943 <i>HIGHER AND HIGHER</i> RKO	1955 <i>GUYS AND DOLLS</i> MGM	1962 <i>SERGEANT'S THREE</i> United Artists
1944 <i>STEP LIVELY</i> RKO	1955 <i>THE MAN WITH THE GOLDEN ARM</i> United Artists	1962 <i>THE ROAD TO HONG KONG</i> United Artists
1945 <i>ANCHORS AWEIGH</i> MGM	1956 <i>MEET ME IN LAS VEGAS</i> MGM	1962 <i>THE MANCHURIAN CANDIDATE</i> United Artists
1945 <i>THE HOUSE I LIVE IN</i> RKO	1956 <i>HIGH SOCIETY</i> MGM	1963 <i>THE LIST OF ADRIAN MESSENGER</i> Universal
1946 <i>TILL THE CLOUDS ROLL BY</i> MGM	1956 <i>JOHNNY CONCHO</i> United Artists	1963 <i>COME BLOW YOUR HORN</i> Paramount
1947 <i>IT HAPPENED IN BROOKLYN</i> MGM	1956 <i>AROUND THE WORLD IN 80 DAYS</i> United Artists	1964 <i>FOUR FOR TEXAS</i> Warner Bros.
1948 <i>THE MIRACLE OF THE BELLS</i> RKO	1957 <i>THE PRIDE AND THE PASSION</i> United Artists	1964 <i>ROBIN AND THE SEVEN HOODS</i> Warner Bros.
1948 <i>THE KISSING BANDIT</i> MGM	1957 <i>THE JOKER IS WILD</i> Paramount	1965 <i>NONE BUT THE BRAVE</i> Warner Bros.
1949 <i>TAKE ME OUT TO THE BALLGAME</i> MGM	1957 <i>PAL JOEY</i> Columbia	1965 <i>VON RYAN'S EXPRESS</i> Twentieth Century-Fox
1949 <i>ON THE TOWN</i> MGM	1958 <i>KINGS GO FORTH</i> United Artists	1965 <i>MARRIAGE ON THE ROCKS</i> Warner Bros.
1951 <i>MEET DANNY WILSON</i> Universal-International	1958 <i>SOME CAME RUNNING</i> MGM	1966 <i>THE OSCAR</i> Embassy Pictures
1951 <i>DOUBLE DYNAMITE</i> RKO	1959 <i>A HOLE IN THE HEAD</i> United Artists	1966 <i>CASTA GIANT SHADOW</i> United Artists
1953 <i>FROM HERE TO ETERNITY</i> Columbia	1959 <i>NEVER SO FEW</i> MGM	1966 <i>ASSAUA' ON A QUEEN</i> Paramount
1954 <i>SUDDENLY</i> United Artists	1960 <i>CAN-CAN</i> Twentieth Century-Fox	1967 <i>THE NAKED RUNNER</i> Warner Bros.

FRANK SINATRA FILMOGRAPHY, CONT'D

1967 <i>TONY ROME</i> <i>Twentieth Century-Fox</i>	1974 <i>THAT'S ENTERTAINMENT</i> <i>MGM</i>
1968 <i>THE DETECTIVE</i> <i>Twentieth Century-Fox</i>	1976 <i>THAT'S ENTERTAINMENT PART II</i> <i>MGM</i>
1968 <i>LADY IN CEMENT</i> <i>Twentieth Century-Fox</i>	1980 <i>FIRST DEADLY SIN</i> <i>Filmways</i>
1970 <i>DIRTY DINGUS MAGEE</i> <i>MGM</i>	1984 <i>CANNONBALL RUN II</i> <i>Golden Harvest Films</i>

FRANK SINATRA - THE ALBUMS

FABULOUS FRANKIE
THE VOICE OF FRANK SINATRA
CHRISTMAS SONGS BY SINATRA
FRANK SINATRA - FRANKLY SENTIMENTAL
SONGS BY SINATRA - VOL. 1
FRANK SINATRA - DEDICATED TO YOU
SING AND DANCE WITH FRANK SINATRA
I'VE GOT A CRUSH ON YOU FRANK SINATRA
DORIS DAY/FRANK SINATRA -
YOUNG AT HEART
GET HAPPY (HOUSE PARTY SERIES)
I'VE GOT A CRUSH ON YOU
(HOUSE PARTY SERIES)
CHRISTMAS WITH SINATRA
(HOUSE PARTY SERIES)
FRANK SINATRA - SONGS FOR YOUNG LOVERS
SWING EASY!
FRANK SINATRA ... WEE SMALL HOURS
THE VOICE
FRANK SINATRA CONDUCTS THE MUSIC OF
ALEX WILDER
FRANK SINATRA - SONGS FOR
SWINGIN' LOVERS
FRANK SINATRA - THAT OLD FEELING
FRANK SINATRA - ADVENTURES OF
THE HEART
FRANK SINATRA CONDUCTS TONE POEMS
OF COLOR
FRANKIE
HIGH SOCIETY
THIS IS SINATRA!
FRANK SINATRA - CLOSE TO YOU
FRANK SINATRA - A SWINGIN' AFFAIR!
FRANK SINATRA - CHRISTMAS DREAMING
A JOLLY CHRISTMAS FROM FRANK SINATRA
PAL JOEY
FRANKIE AND TOMMY
WHERE ARE YOU? - FRANK SINATRA
WE 3 - FRANK SINATRA,
TOMMY DORSEY, AXEL STORDAHL
THE MAN I LOVE - PEGGY LEE,
FRANK SINATRA

COME FLY WITH ME - FRANK SINATRA
FRANK SINATRA - PUT YOUR DREAMS AWAY
THIS IS SINATRA - VOLUME TWO
FRANK SINATRA SINGS FOR ONLY THE LONELY
FRANK SINATRA - COME DANCE WITH ME!
THE FRANK SINATRA STORY IN MUSIC
POINT OF NO RETURN - FRANK SINATRA
SINATRA AND SWINGIN' BRASS
SINATRA SINGS GREAT SONGS FROM
GREAT BRITAIN
FRANK SINATRA CONDUCTS MUSIC FROM
PICTURES AND PLAYS
THE CONCERT SINATRA
TOMMY DORSEY AND HIS ORCHESTRA
FEATURING FRANK SINATRA
SINATRA-BASIE - AN HISTORIC MUSICAL
FIRST
SINATRA SINGS ... OF LOVE AND THINGS
FRANK SINATRA - ALL ALONE
SOUTH PACIFIC
KISS ME KATE
GUYS AND DOLLS
FINIAN'S RAINBOW
SINATRA'S SINATRA
FRANK SINATRA - HAVE YOURSELF A MERRY
LITTLE CHRISTMAS
DAYS OF WINE AND ROSES - MOON RIVER AND
OTHER ACADEMY AWARD WINNERS
AMERICAN I HEAR YOU SINGING -
FRANK SINATRA, BING CROSBY,
FRED WARING
IT MIGHT AS WELL BE SWING
ROBIN AND THE 7 HOODS
FRANK SINATRA SINGS RODGERS AND HART
SOFTLY, AS I LEAVE YOU - SINATRA
BING CROSBY, FRANK SINATRA,
FRED WARING - 12 SONGS OF CHRISTMAS
FRANK SINATRA - SEPTEMBER OF MY YEARS
SINATRA '65
TELL HER YOU LOVE HER - FRANK SINATRA
FRANK SINATRA - MY KIND OF BROADWAY
FRANK SINATRA - A MAN AND HIS MUSIC

FRANK SINATRA - THE ALBUMS, CONT'D

FRANK SINATRA - STRANGERS IN THE NIGHT
MOONLIGHT SINATRA
SINATRA AT THE SANDS WITH COUNT BASIE
AND THE ORCHESTRA
FOREVER FRANK
FRANK SINATRA - THAT'S LIFE
FRANCIS ALBERT SINATRA &
ANTONIO CARLOS JOBIM
THE ESSENTIAL FRANK SINATRA
FRANK SINATRA - AND FRANK & NANCY -
SOMETHIN' STUPID
FRANK SINATRA - IN HOLLYWOOD 1943-1949
SLEEP WARM - DEAN MARTIN WITH
ORCHESTRA CONDUCTED BY
FRANK SINATRA
FRANK SINATRA - LOOK TO YOUR HEART
NO ONE CARES - FRANK SINATRA
CAN - CAN
SWING EASY!
NICE -N- EASY
THE BROADWAY KICK - FRANK SINATRA
FRANK SINATRA - COME BACK TO SORRENTO
FRANK SINATRA - LOVE IS A KICK
FRANK SINATRA - SONGS FOR YOUNG LOVERS
SINATRA'S SWING' SESSION!!!
RING-A-DING DING!
REFLECTIONS - FRANK SINATRA
FRANK SINATRA - ALL THE WAY
SINATRA SWINGS
FRANK SINATRA - COME SWING WITH ME!
I REMEMBER TOMMY - FRANK SINATRA

SINATRA & STRINGS
FRANCIS A. & EDWARD K.
FRANK SINATRA'S GREATEST HITS!
FRANK SINATRA - CYCLES
THE SINATRA FAMILY WISH YOU A
MERRY CHRISTMAS
MY WAY - FRANK SINATRA
FRANK SINATRA - A MAN ALONE
FRANK SINATRA
SINATRA & COMPANY
FRANK SINATRA'S GREATEST HITS VOL. 2
THIS LOVE OF MINE - FRANK SINATRA WITH
THE TOMMY DORSEY ORCHESTRA
OL' BLUE EYES IS BACK
FRANK SINATRA
SINATRA - THE MAIN EVENT LIVE
SINATRA - TRILOGY
SINATRA - SHE SHOT ME DOWN
THE TOMMY DORSEY, FRANK SINATRA
SESSIONS - VOL. 1
THE TOMMY DORSEY, FRANK SINATRA
SESSIONS - VOL. 2
THE TOMMY DORSEY, FRANK SINATRA
SESSIONS - VOL. 3
SYMS BY SINATRA
THE TOMMY DORSEY, FRANK SINATRA
RADIO YEARS 1940-42 AND THE HISTORIC
STORDAHL SESSION
FRANK SINATRA - L.A. IS MY LADY WITH
QUINCY JONES AND ORCHESTRA
FRANK SINATRA - THE VOICE/THE COLUMBIA
YEARS 1943-1952

Frank Sinatra Songbook

Warner Bros. Publications, Inc.

Full Table of Contents - Alphabetical Order

All My Tomorrows	207	Love and Marriage	255
All or Nothing at All	151	Love Is Here to Stay	236
All the Way	20	Love Walked In	144
April in Paris	262	Mack the Knife	32
At Long Last Love	230	My Funny Valentine	200
Autumn in New York	180	My Heart Stood Still	124
The Birth of the Blues	358	My Kind Of Town (Chicago Is)	218
Blues in the Night	60	My Way	16
Call Me Irresponsible	306	Nancy (With The Laughing Face)	191
The Christmas Waltz	105	Nevertheless (I'm In Love With You)	294
Come Fly with Me	346	Theme From New York, New York	11
Come Rain or Come Shine	302	Nice Work if You Can Get It	334
Dancing on the Ceiling	354	Night and Day	158
Day by Day	43	Ol' Man River	27
Day In - Day Out	226	One for My Baby	320
Dream	323	Saturday Night	92
Embraceable You	128	The Second Time Around	284
Falling in Love With Love	86	September In The Rain	72
A Foggy Day	184	September Song	194
Fools Rush In	46	Soliloquy	240
From Here to Eternity	204	Someone to Watch Over Me	56
Glad to Be Unhappy	258	Speak Low	136
Goody Goody	148	Summer Me, Winter Me	102
Guess I'll Hang My Tears Out to Dry	298	Summer Wind	339
High Hopes	342	The Lady is A Tramp	49
The House I Live In	108	(Love is) The Tender Trap	214
I Can't Get Started	22	There's A Small Hotel	268
I Could Write A Book	350	They All Laughed	164
I Cover the Waterfront	188	They Can't Take That Away From Me	36
I Fall In Love Too Easily	310	Three Coins in the Fountain	196
I Get A Kick Out of You	64	Time After Time	162
I Have Dreamed	210	Too Marvelous for Words	223
I'll Be Seeing You	234	What Is This Thing Called Love?	132
In The Still of the Night	119	What Now My Love	76
I Only Have Eyes For You	79	What's New?	287
I See Your Face Before Me	362	When Your Lover Has Gone	113
I Should Care	266	Where or When	312
It All Depends on You	52	Winners	40
I Thought About You	275	Witchcraft	272
It Never Entered My Mind	316	You'd Be So Nice to Come Home to	98
It's All Right With Me	278	You Do Something to Me	290
It's Only A Paper Moon	94	You Go to My Head	198
I've Got A Crush on You	330	You'll Never Know	116
I've Got You Under My Skin	82	Young at Heart	177
Just In Time	154	You're Sensational	140
Just One of Those Things	326	You Will Be My Music	68

Frank Sinatra Songbook

Warner Bros. Publications, Inc.

Full Table of Contents - Numerical Order

Theme From New York, New York	11	Nancy (With The Laughing Face)	191
My Way	16	September Song	194
All the Way	20	Three Coins in the Fountain	196
I Can't Get Started	22	You Go to My Head	198
Ol' Man River	27	My Funny Valentine	200
Mack the Knife	32	From Here to Eternity	204
They Can't Take That Away From Me	36	All My Tomorrows	207
Winners	40	I Have Dreamed	210
Day by Day	43	(Love is) The Tender Trap	214
Fools Rush In	46	My Kind Of Town (Chicago Is)	218
The Lady is A Tramp	49	Too Marvelous for Words	223
It All Depends on You	52	Day In - Day Out	226
Someone to Watch Over Me	56	At Long Last Love	230
Blues in the Night	60	I'll Be Seeing You	234
I Get A Kick Out of You	64	Love Is Here to Stay	236
You Will Be My Music	68	Soliloquy	240
September In The Rain	72	Love and Marriage	255
What Now My Love	76	Glad to Be Unhappy	258
I Only Have Eyes For You	79	April in Paris	262
I've Got You Under My Skin	82	I Should Care	266
Falling in Love With Love	86	There's A Small Hotel	268
Saturday Night	92	Witchcraft	272
It's Only A Paper Moon	94	I Thought About You	275
You'd Be So Nice to Come Home to	98	It's All Right With Me	278
Summer Me, Winter Me	102	The Second Time Around	284
The Christmas Waltz	105	What's New?	287
The House I Live In	108	You Do Something to Me	290
When Your Lover Has Gone	113	Nevertheless (I'm In Love With You)	294
You'll Never Know	116	Guess I'll Hang My Tears Out to Dry	298
In The Still of the Night	119	Come Rain or Come Shine	302
My Heart Stood Still	124	Call Me Irresponsible	306
Embraceable You	128	I Fall In Love Too Easily	310
What Is This Thing Called Love?	132	Where or When	312
Speak Low	136	It Never Entered My Mind	316
You're Sensational	140	One for My Baby	320
Love Walked In	144	Dream	323
Goody Goody	148	Just One of Those Things	326
All or Nothing at All	151	I've Got A Crush on You	330
Just In Time	154	Nice Work if You Can Get It	334
Night and Day	158	Summer Wind	339
Time After Time	162	High Hopes	342
They All Laughed	164	Come Fly with Me	346
Young at Heart	177	I Could Write A Book	350
Autumn in New York	180	Dancing on the Ceiling	354
A Foggy Day	184	The Birth of the Blues	358
I Cover the Waterfront	188	I See Your Face Before Me	362